



SAG-AFTRA

SUMMER 2019



HISTORIC. INNOVATIVE. GROUNDBREAKING.

SAG-AFTRA's 2019 Commercials Contracts

16 EMMY[®] NOMINATIONS
INCLUDING
OUTSTANDING LIMITED SERIES



LEAD ACTRESS

“NIECY NASH IS AWARD-WORTHY.”

VARIETY



LEAD ACTOR

“JHARREL JEROME IS PHENOMENAL.”

PASTE MAGAZINE



LEAD ACTRESS

“AUNJANUE ELLIS IS PERFECTLY CAST.”

MOVIEWALKER.COM



SUPPORTING ACTOR

“JOHN LEGUIZAMO IS A STANDOUT.”

CELEBRITY



SUPPORTING ACTOR

“ASANTE BLACKK IS ASTONISHING.”

THE GUARDIAN



SUPPORTING ACTRESS

“VERA FARMIGA IS PHENOMENAL.”

CELEBRITY



SUPPORTING ACTOR

“MICHAEL K. WILLIAMS IS BRILLIANT.”

TV GUIDE



SUPPORTING ACTRESS

“MARSHA STEPHANIE BLAKE SHINES?”

TV GUIDE

WHEN THEY SEE US

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COVER: Gettyimages.com

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(844) 723-3773**

GENERAL INFORMATION

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(855) 724-2387

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Young Performers..... (323) 549-6730

PENSION, RETIREMENT & HEALTH

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AFTRA Retirement Fund (212) 499-4800
aftraretirement.org
SAG-Producers Pension Plan..... (800) 777-4013
sagaftraplans.org
MPTF (855) 760-6783
mptf.com
MPTF Industry Health Network..... (800) 876-8320

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sagaftra.foundation
Motion Picture Players Welfare Fund..... (212) 221-7300
sagaftra.org/mppwf ext. 119
The Actors Fund..... (323) 933-9244
National Headquarters NYC..... (212) 221-7300
actorsfund.org
Career Transition for Dancers..... (323) 933-9244
actorsfund.org/careertransition ext. 454
Entertainment Industry Foundation (424) 283-3600
eifoundation.org

OTHER

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sagaftrafcu.org
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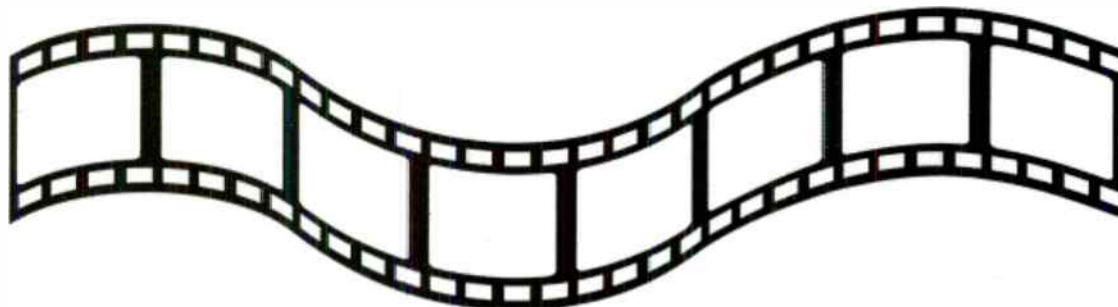
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5757 Wilshire Blvd.
Suite 124
Los Angeles, CA 90036

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REMEMBERING BORIS

I was delighted to read the tribute to Boris Karloff in your spring issue. It occurs to me that there may not be that many other SAG-AFTRA members who can personally attest to his style and charm.

Before my music career brought me to the United States, I was an actor in

London and I had the privilege of being cast opposite Boris Karloff in the last episode of the TV series *Colonel March of Scotland Yard*. I was 11 and, as a child actor, got used to being treated from time to time with condescension, yet Mr. Karloff was unfailingly courteous and helpful. I have fond memories of the few days we worked together and treasure our meeting. It is perhaps second in significance only to my memory of kissing the beautiful Claudette Colbert enthusiastically when I was 8!

Thank you for giving Mr. Karloff his due — he is irreplaceable.

Peter Asher CBE
Los Angeles Local

LOWER THE SAG-AFTRA INITIATION FEE

The Beta cassette. It died an untimely death. Considered superior quality by all at the time, it held on to its exclusivity and, as a result, wasted away while VHS became the industry standard. While so many commercial and theatrical projects move non-union, we have an opportunity to gain greater numbers and force while the moment is within our grasp. Lessening the initiation fee to under \$1,000 might just

help in that regard, then sending word to all performers through their agencies across the U.S. that union membership can work for them. There will be a cost [to] our revenue base, but the greater cost of losing most work to non-union projects is even greater. The time to write/call your union rep is right now.

Andrew Pifko
Los Angeles Local

Correction: On page 55 of the Spring 2019 issue, the Houston SAG Awards party photo was mislabeled as Austin. We regret the error.

We want to hear from **YOU.**

LETTERS TO THE EDITOR must be signed with your full name and local affiliation. Selected letters are limited to 150 words and may be edited for accuracy, space and clarity. Every effort will be made to preserve the author's intended substance. This section is intended for the general membership and, with the exception of convention delegates, is not available to SAG-AFTRA's elected officials. Letters are published at the discretion of the National Editorial Subcommittee.

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"ANGELA BASSETT IS INCREDIBLY GOOD AT NARRATING NATURE DOCUMENTARIES, IN FACT SHE SHOULD PROBABLY JUST NARRATE THEM ALL FROM HERE ON OUT."

VULTURE

THE FLOOD

NARRATED BY ANGELA BASSETT

PRIMETIME EMMY[®] NOMINEE

Outstanding Narrator



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World Radio History



GABRIELLE CARTERIS

“While the fight continues, together with strategy and solidarity, nothing is impossible.”

Dear Member,

Whether you work as an actor, recording artist or broadcaster, or in any of the many other jobs our members do, you are being directly impacted by a changing industry. Evolving technology and changing consumer habits have had a profound effect on the work we do, and on the way SAG-AFTRA must serve and protect members. The only way to do that effectively is for us to undertake informed, strategic and proactive initiatives.

It's the reason we supercharged the union's data gathering and analysis. It has equipped us to gain a deeper understanding of our industry and to take action proactively, rather than facing the future unprepared.

SAG-AFTRA's efforts have been paying off. Seizing upon opportunity, we have the first direct agreement with a streaming service — Netflix. This contract codifies performance capture as covered work and includes coverage of dubbing, which applies to all of Netflix's foreign-language live-action and animated motion pictures dubbed into English. This transformative deal positions us for the upcoming TV/Theatrical negotiations.

We are also pleased to let you know that we reached an agreement with ad agency Bartle Bogle Hegarty U.S. Inc., bringing an

end to our 10-month strike. My deepest gratitude to all of you who supported your fellow union members during the strike. Because of the sustained efforts of our members nationwide, the herculean work of our legal team and a favorable ruling from an NLRB judge, BBH has re-signed the contract and members can get back to work.

But our work isn't limited to the negotiating tables and the picket lines. At statehouses and in the nation's capital, we have been working for members, protecting their images and their bottom lines.

Nationally, we have teamed up with Actors' Equity and elected officials to expand the Qualified Performing Artist tax deduction, which will put more money in the pockets of middle-class, working actors. At the state level, SAG-AFTRA is sponsoring bills that require a person's consent when their image is digitally manipulated to make them appear in a nude or simulated sex scene.

We are deeply concerned about the emerging technology that makes these digital fakes possible and the ways it can be misused to harm our members. In May, the union hosted a panel discussion featuring Rep. Adam Schiff, D-California, chairman of the House Permanent Select Committee on Intelligence, Alyssa Milano and others examining the ramifications of

this high-tech method to sexually harass our members.

To further our efforts to prevent harassment, the union held a first-of-its-kind sexual harassment prevention caucus at our TV/Theatrical wages and working conditions meeting. It was one of the most direct ways to get member input on this important issue.

Also on the subject of harassment prevention, we are pleased to report that the union is partnering with Alicia Rodis of Intimacy Directors International and others to ensure that professionals are available to facilitate and support actors doing hyper-exposed work. The presence of intimacy coordinators creates a safe environment based on mutual respect, understanding and agreed-upon boundaries. This latest initiative is a definitive step to prevent harassment and create safe working environments for all of our members.

While the fight continues, together with strategy and solidarity, nothing is impossible.

Strength in unity,

Gabrielle Carteris



REBECCA DAMON

“Nothing is stronger than members’ unity. Every win we have achieved has been because people show up to volunteer and work hard for the benefit of all.”

Dear Member,

On a clear day in November, hundreds of SAG-AFTRA members joined me, New York Lt. Gov. Kathy Hochul, state Sen. Brad Hoylman, and other union leadership and allies in front of BBH’s New York headquarters. The advertising agency was attempting to abandon its contract with SAG-AFTRA after more than nearly two decades, and we were there to let them know that was unacceptable.

Under the autumn sky, we staged a faux bake sale, ostensibly selling tasty treats to raise money for the company that claimed it couldn’t pay actors a fair wage. It was an unusual scene: Traffic slowing to see what the commotion was, while members chanted and car horns sounded in support. SAG-AFTRA and the labor movement were on the scene.

Now that our remarkable victory has ended the strike against BBH, that memory underscores the reality that a changing industry requires new methods of fighting abuses. When union leadership discussed how to approach this strike and get BBH’s attention, we understood that for our campaign to be effective, we couldn’t rely solely on the techniques of the past. It was clear we’d have to innovate and fight strategically.

That’s why we undertook unconventional actions like the “bake sale.” We

also held a rally at the La Brea Tar Pits, warning that BBH would go the way of the dinosaurs if they turned their back on union talent. SAG-AFTRA members converged on non-union shoots to let them know that we were watching and we weren’t going away. We highlighted the agency’s actions on subway ads, on a mobile billboard on a truck that drove around Manhattan, and even on the side of BBH’s own building, thanks to a powerful projector. Members took to social media, lending their voices as they stood in front of landmarks in cities from San Francisco to Chicago, Honolulu to Detroit. Every day, we were there to remind the agency that what they were doing was hurting actors’ ability to make a living.

In my time as a union servant, it has become clear that creative, strategic approaches like this deliver success. In the face of a changing commercial landscape, we didn’t pretend it wasn’t happening or simply (and futilely) insist that it stop. Instead, we looked for opportunities to leverage our strength and sharpen our strategy. The result? Victory, and an even stronger footing to take on new challenges.

By contrast, we’ve seen in the past that backward-looking, all-or-nothing approaches have the potential to backfire disastrously, harming the very people they are supposed to help.

Other recent victories prove the value

of our strategic approach. The expanding work of performance capture is an area many believed would never be covered, but it’s now included in our Netflix agreement (see page 28).

Likewise, with our partnership with Alicia Rodis of Intimacy Directors International (see page 32). By promoting the role of intimacy coordinators in our industry, we’ve taken a significant step toward protecting members on set, changing perceptions and expectations, and have begun transforming a culture that too long has allowed sexual harassment to continue. Like every other issue we face, the work is ongoing.

Nothing is stronger than members’ unity. Every win we have achieved has been because people show up to volunteer and work hard for the benefit of all. And it’s so much more effective when we take an innovative, strategic and member-driven approach. When we face difficult challenges together, success doesn’t come from people throwing up their hands, it comes from people rolling up their sleeves.

Onward together,

A handwritten signature in black ink that reads "Rebecca Damon".

Rebecca Damon



JANE AUSTIN

“I am very encouraged to see our union making the commitment to ensure the safety and security of all our members.”

To My Union Brothers and Sisters,

For the past four years, it has been my great privilege to serve as your secretary-treasurer. Together, we have worked to ensure that our union is the strongest union it can be. Nevertheless, it's a challenging time to be a SAG-AFTRA member, where earning a living wage as a performer gets more and more difficult. Yet, there have been three recent developments that show me we're moving in the right direction.

The first development involves an issue that we have been advocating for: establishing the mandatory use of on-set intimacy coordinators. SAG-AFTRA will be partnering with other organizations to standardize, codify and implement guidelines that will seek to establish new, relevant policies for nudity and simulated sex; define the duties and standards for intimacy coordinators on productions; and specify acceptable training, vetting and qualifications of intimacy coordinators.

At a time when sexual harassment and other abuses of power in the workplace are finally coming to light, I am very

encouraged to see our union making the commitment to ensure the safety and security of all our members, empowering cast and crew to maintain an environment that respects the boundaries of all performers. Not only will this set the professional standard for all productions, but this represents a real, tangible effort to eliminate the toxic culture that can occur on set and contribute to employee harassment. As professionals, we are entitled to safe and secure sets to work on, and we plan to enforce these new codes across all 25 locals across the country.

A second recent development occurred when advertising agency Bartle Bogle Hegarty U.S. Inc. agreed to sign the union's newly negotiated commercials contracts after a 10-month-long strike. We are excited to announce that BBH will produce all its commercials under these contracts, providing union wages and pension and health contributions to performers. I want to thank all our members who helped make our voice heard during the BBH strike. This is a true example of what we can achieve when we work together.

The third development represents our

contract with Netflix, the first agreement our union has signed directly with a global streaming service. While Netflix has produced under the standard SAG-AFTRA television and film agreements, we have never had an official agreement with Netflix before this. We are now officially signatories. Some major substantial gains were achieved in this agreement. However, as in any negotiation, you can't get everything you want. No one walks away from a negotiation completely happy. Nevertheless, we have now set a precedent where we can work with streaming companies, and the process has begun so we can continue to fight for better compensation and protections.

While we continue to make gains, there is always more work to be done.

In solidarity,

Jane Austin



DAVID WHITE

“These tremendous advances open up new job opportunities and protections for SAG-AFTRA members.”

Dear Member,

As we move through the summer months, I can hardly believe how fast 2019 is rolling by us. We have accomplished a great deal since the beginning of the year, and also since my last letter to you.

First, I want to provide some additional context to some of our recent milestone achievements. By successfully concluding our strike against advertising agency Bartle Bogle Hegarty U.S. Inc., we have sent an important message of enormous solidarity to employers throughout the industry — and they are paying attention. Importantly, we ended this strike *after* having negotiated the groundbreaking deal with the industry’s bargaining representatives, the Joint Policy Committee. The agreement has been widely applauded by the industry as one that addresses many concerns about producing commercials in the digital age. These two accomplishments represent SAG-AFTRA’s philosophy to be “easy to work with, hard to fight.” Every time we are able to showcase both of these attributes, I consider it an important success.

I also could not be more excited about our campaign to expand the space for intimacy coordinators and to standardize the protocols around this critical, emerging role in the entertainment industry. In partnership with Intimacy Directors International and other groups that have established intimacy coordinators, and in collaboration with sister guilds and other allies in the industry, we believe that we can build the industry’s capacity to

incorporate these professionals into the regular flow of production when sexual and other intimate scenes are being shot. As with stunt coordinators, intimacy coordinators work alongside others on set to ensure the safety and integrity of an intimate scene. Done correctly, an intimacy coordinator adds an essential resource for the director, producer and other decision-makers on a set to accomplish their vision. Most importantly, a well-trained intimacy coordinator provides the choreography and essential protection to protect our members from harassment and other inappropriate activity that can happen on any set.

The recently approved Netflix agreement is another significant and positive development for SAG-AFTRA members. In addition to multiple improvements to our basic industry contract, which may serve as an accelerator for gains that we would like to see in the basic contract, this new agreement provides a substantial expansion of work in the area of dubbing. Given Netflix’s growth strategy for multiple non-English-speaking jurisdictions hungry for new content, there is reasonable expectation that this will be a significant generator of new jobs for our members. As has been discussed by several industry observers, the Netflix agreement helps to ensure a steady diet of work opportunities for our members as we enter negotiations with the studios in the coming year.

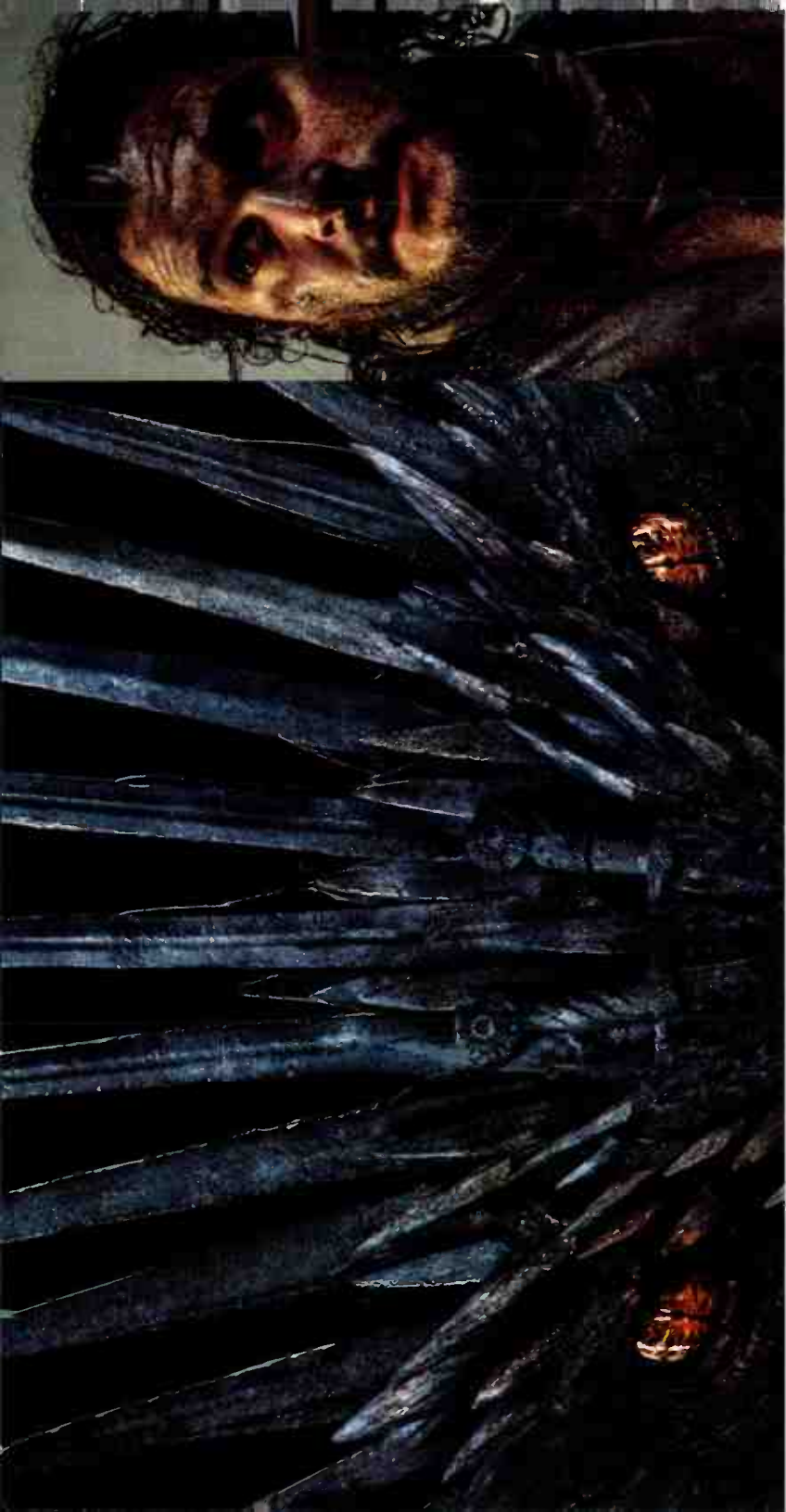
These tremendous advances open up new job opportunities and protections for SAG-AFTRA members. However, much has occurred behind the headlines as well. Our broadcast team and organizers have

been steadily bringing new broadcast units into the SAG-AFTRA family, including KCRW, a flagship public radio station in Southern California. We have won important victories against SBS, the largest Spanish-language producing radio conglomerate in the USA — victories that have forced the company to give back pay to our members, re-hire them and treat them with respect. More than 8,000 members have signed up with our residuals direct deposit service, and more are coming on board every day. Members are also enjoying the expanded features of our updated mobile app, which now has face ID and touch ID features, and allows members to check in at events with a QR code. We are also pressing forward with our effort to use artificial intelligence in our contract enforcement efforts. We believe that, in time, these features will enhance our ability to seek out and determine instances of unpaid exhibition of your content, so that we can ensure you are properly paid for the use of your voice, likeness and performance.

As we approach the TV/Theatrical negotiations and the national convention, there’s a lot more to do. Your staff and I will continue to work hard under your guidance to sustain this momentum and secure the union’s place in an ever-evolving media and entertainment industry.

In solidarity and looking forward,

David White



CONSID

FOR YOUR EMMY.

World Radio History





GAME OF THRONES

Outstanding Lead Actor In A Drama Series

KIT HARRINGTON

as Jon Snow

Outstanding Lead Actress In A Drama Series

EMILIA CLARKE

as Daenerys Targaryen

Outstanding Supporting Actor In A Drama Series

ALFIE ALLEN

as Theon Greyjoy

NIKOLAJ COSTER-WALDAU

as Jamie Lannister

PETER DINKLAGE

as Tyrion Lannister

Outstanding Supporting Actress In A Drama Series

GWENDOL NE CHRISTIE

as Brienne of Tarth

LENA HEADEY

as Cersei Lannister

SOPHIE TURNER

as Sansa Stark

MAISIE WILLIAMS

as Arya Stark

Outstanding Guest Actress In A Drama Series

CARICE VAN HOUTEN

as Melisandre ("The Long Night")

Outstanding Casting For A Drama Series

NINA GOLD

ROBERT STERNE

Casting by

CARLA STRONGE

Location Casting

Outstanding Stunt Coordination

For A Drama Series, Limited Series Or Movie

ROWLEY IRLAM

Stunt Coordinator



Congratulations
to our Emmy nominees



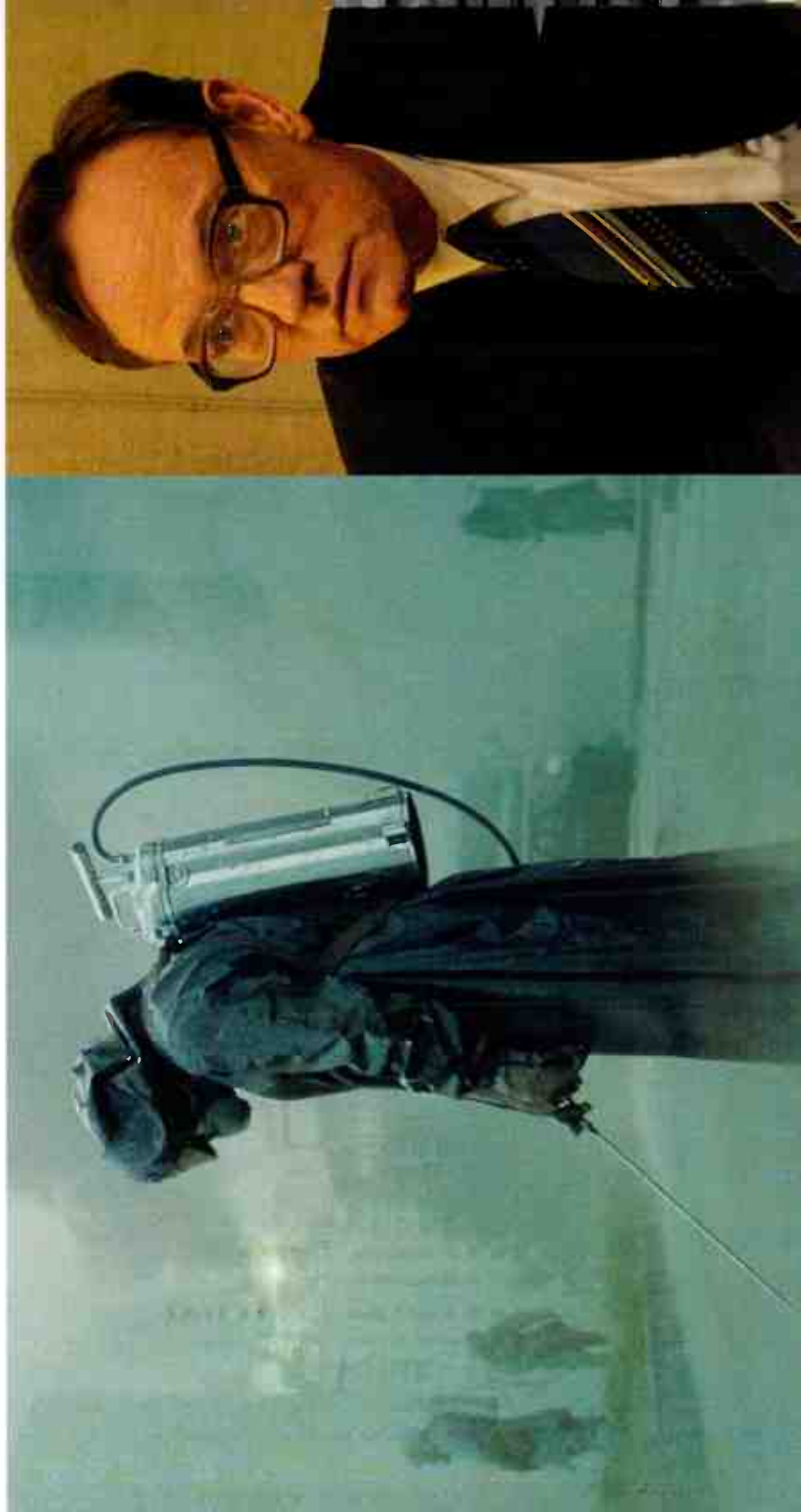
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World Radio History

FOR YOUR EMMY.

CONSID





BARRY

Outstanding Lead Actor In A Comedy Series

BILL HADER

as Barry

Outstanding Supporting Actor In A Comedy Series

ANTHONY CARRIGAN

as NOHO Hank

STEPHEN ROOT

as Monroe Fuches

HENRY WINKLER

as Gene Cousineau

Outstanding Supporting Actress In A Comedy Series

SARAH GOLDBERG

as Sally Reed

Outstanding Casting For A Comedy Series

SHERRY THOMAS, CSA

SHARON B ALY, CSA

Casting by

Outstanding Stunt Coordination

For A Comedy Series Or Variety Program

WADE ALLEN

Stunt Coordinator

eration



CHERNOBYL

Outstanding Lead Actor In A Limited Series Or Movie

JARED HARRIS

as Valery Legasov

Outstanding Supporting Actor In A Limited Series Or Movie

STELLAN SKARSGÅRD

as Boris Shcherbina

Outstanding Supporting Actress In A Limited Series Or Movie

EMILY WATSON

as Ulana Khomyuk

Outstanding Casting For A Limited Series, Movie Or Special

NINA GOLD

ROBERT STERNE

Casting by



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FOR YOUR EMMY consid





eration



VEEP

Outstanding Lead Actress In A Comedy Series

JULIA LOUIS-DREYFUS

as Selma Meyer

Outstanding Supporting Actor In A Comedy Series

TONY HALE

as Gary Walsh

Outstanding Supporting Actress In A Comedy Series

ANNA CHLUMSKY

as Amy Brookheimer

Outstanding Guest Actor In A Comedy Series

PETER MacNICOL

as Jeff Kane ("Dino")

Outstanding Casting For A Comedy Series

DORIAN FRANKEL, CSA, SIBBY KIRCHGESSNER, CSA

Casting by

sharp Objects

Outstanding Lead Actress In A Limited Series Or Movie

AMY ADAMS

as Camille Preaker

Outstanding Supporting Actress In A Limited Series Or Movie

PATRICIA CLARKSON

as Adora Crellin

Outstanding Casting For A Limited Series, Movie Or Special

DAVID RUBIN

Casting by

SUCCESSION

Outstanding Casting For A Drama Series

FRANCINE MAISLER, CSA

Original Casting by

DOUGLAS AIBEL, CSA

HENRY RUSSELL BERGSTEIN, CSA

Casting by

TRUE DETECTIVE

Outstanding Lead Actor In A Limited Series Or Movie

MAHERSHALA ALI

as Wayne Hays

THE MANY LIVES OF NICK BUONICONTI

Outstanding Narrator

LIEV SCHREIBER

Narrator

Congratulations
to our Emmy nominees

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NATIONAL BOARD MARKS MILESTONES ON MULTIPLE FRONTS

Major New Developments on BBH and Harassment Prevention, and a New Contract with Netflix

The SAG-AFTRA National Board met in a one-day videoconference plenary on July 20 and approved an industry-transformative contract with global streaming service Netflix covering dramatic live-action productions. The first-of-its-kind deal between the union and the global streaming service recognizes performance capture as covered work and includes coverage of dubbing, which applies to Netflix's foreign-language live-action and animated motion pictures dubbed into English (see story on page 28).

The board also announced that, subject to final approval by the National Labor Relations Board, an agency Bartle Bogle Hegarty U.S. Inc. will sign the newly negotiated Commercials Contracts, ending a 10-month-long strike and media campaign by SAG-AFTRA. BBH will produce all its commercials under these contracts, providing union wages and pension and health contributions to performers (see story below).

In other business, the union announced that it will collaborate with Alicia Rodis, the associate director and co-founder of Intimacy Directors International, the intimacy coordinators with IDI and other trained providers to standardize, codify and implement guidelines for on-set intimacy coordinators. The guidelines will

seek to establish new, relevant policies for nudity and simulated sex; define the duties and standards for intimacy coordinators on productions; and specify acceptable training, vetting and qualifications of intimacy coordinators (see story on page 32).

The board also voted up the 2019-20 TV/Theatrical proposal package for contract negotiations with the AMPTP. Details of the proposal package are confidential and per standard practice will not be released.

In addition to the above, the board heard a report on the recent victory that SAG-AFTRA won at the National Labor Relations Board against Spanish Broadcast System for failing to engage in meaningful bargaining. In 2016, employees at an SBS radio station in Los Angeles voted to organize and be represented by SAG-AFTRA. Some of the employees who had engaged in union activities were let go, and SAG-AFTRA filed a complaint that the company's actions were unlawful. The NLRB agreed, and in January 2017, eight employees were reinstated with back pay. Now, SAG-AFTRA has won a second victory, with the NLRB agreeing that SBS engaged in delaying tactics, and was only going through the motions of negotiating. SAG-AFTRA is demanding SBS get serious about negotiations and compensate union employees.



SAG-AFTRA's BBH Black Sheep campaign appeared around New York during the strike.



SAG-AFTRA AND BBH REACH AGREEMENT, ENDING STRIKE

After a 10-month strike and media campaign against advertising agency Bartle Bogle Hegarty U.S. Inc., BBH will once again be a signatory to SAG-AFTRA's Commercials Contracts pending final approval from the National Labor Relations Board.

In November of 2017, BBH served SAG-AFTRA with notice of its intent to withdraw as a signatory to the contracts. In response, SAG-AFTRA filed an unfair labor practice charge with the NLRB and called a strike against the agency. In May, an administrative law judge affirmed SAG-AFTRA's legal position and ruled that BBH engaged in unfair labor practices when it stopped recognizing SAG-AFTRA as the representative of commercial performers. The judge directed BBH to negotiate with the union, and negotiations with the ad agency began shortly thereafter.

BBH will now produce all commercials under our contracts, providing union wages as well as health and pension

BBH continues on page 21



SAG-AFTRA ROLLS OUT SPANISH-LANGUAGE PODCAST

Following the successful release of the SAG-AFTRA podcast in February, SAG-AFTRA has released a Spanish-language podcast catering to Spanish-speaking performers around the world. Hosted by



Sylvia Villagran



Ana Carolina Grajales

voiceover actor Sylvia Villagran and actor and influencer Ana Carolina Grajales, the new show isn't just a translation of the English version; it's crafted specifically for Spanish-speaking performers, including those who are members of Latin American sister unions, since they often work under SAG-AFTRA contracts or for producers in the United States or in their home countries.

Like its English counterpart, the hosts interview industry movers and shakers and go in-depth on the issues that matter most to listeners.

"The ability to be of service and interview guests that inspire, inform and prepare our Spanish-speaking union members is truly exciting," said Villagran. "I am honored to be a part of SAG-AFTRA's groundbreaking commitment to the Latino performer."

"The SAG-AFTRA podcast in Spanish is an amazing learning experience that is allowing me to learn and share every little bit of it with other artists," said Grajales. "Meeting individuals so passionate about what they do has inspired me to keep fighting for what I love to do, no matter what. I must say that being able to work with such a dedicated and loving team makes this project an unforgettable experience."

The podcast launched June 18, with the first episode focusing on the negotiation of the historic first contract with Telemundo. Other topics have included sexual harassment, how to launch and monetize a music career, what producers are looking for in Spanish-speaking actors and more.

The first season of six episodes is out now and may be found on your podcast platform of choice, including Apple Podcast, Google Podcast, Spotify, Overcast, Pocket Casts and TuneIn, as well as at sagaftra.org/podcastespanol.



From left, members Saidah Nairobi, Josh Smith, Lindsey Ducos and Dacia James.



MEMBERS LEAD THE WAY IN ORGANIZING DANCERS

More than 100 Atlanta area dancers showed up for the latest installment of the *Knowledge Is Power* series, which featured a free master dance class. Curated and produced by members Dacia James and Lindsey Ducos, the June 9 class was taught by member Josh Smith, who is Chris Brown's choreographer and creative director. The event concluded with a spirited oration from the members that was pro-community organizing, contract adherence and pro-union.

SAG-AFTRA has been working closely with the dance community in the Atlanta market, particularly professional dancer leaders who have spearheaded community organizing around the music video contract and continue to actively work music video jobs. James and fellow member Saidah Nairobi have been tireless advocates for their colleagues, including their fellow union members, in an effort to improve working conditions in the market.

Both James and Nairobi remain dedicated community organizers with the Atlanta community of Dancers Alliance, which is comprised of future and active union members.



LGBTQ GROUPS JOIN SAG-AFTRA IN IMDB APPEAL

A coalition of national LGBTQ groups is backing SAG-AFTRA in its fight against IMDb for member privacy. The groups, which include the National LGBTQ Task Force, the country's oldest national LGBTQ advocacy group; GLAAD; the Transgender Law Center; the Transgender Legal Defense & Education Fund; Transcend Legal Inc.; and Equality Federation, have signed on to support SAG-AFTRA in the fight against IMDb profiting from performers' private information.

The groups joining the case are concerned with IMDb's continued publication of the birth names of transgender performers and others in the entertainment industry without their consent.

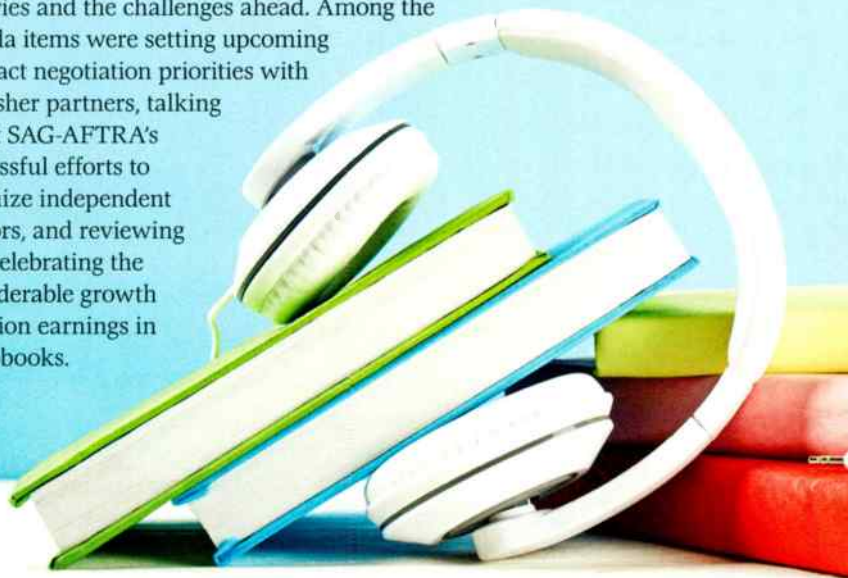
SAG-AFTRA has been fighting for enforcement of California's anti-age discrimination law known as AB 1687, which requires subscription-based entertainment casting databases such as IMDbPro and IMDb.com to remove paid subscribers' date of birth information upon request. In February 2018, a judge stopped enforcement of the law. SAG-AFTRA and its allies are currently appealing that ruling and expect an oral argument date in the Ninth Circuit Court of Appeals by the end of the year.

The LGBTQ groups join a growing list of supporters backing SAG-AFTRA in the ongoing legal proceedings, including AARP, L.A. County Supervisor Sheila Kuehl and Berkeley Law Professor Catherine Fisk.



AUDIOBOOK NARRATORS PREPARE TO START A NEW CHAPTER

On May 30, the day after the Audio Publishers Association's annual conference, SAG-AFTRA audiobook narrators from Massachusetts to Maui gathered in the Ken Howard Boardroom in the New York office to discuss their victories and the challenges ahead. Among the agenda items were setting upcoming contract negotiation priorities with publisher partners, talking about SAG-AFTRA's successful efforts to organize independent authors, and reviewing and celebrating the considerable growth in union earnings in audiobooks.



SPANISH-LANGUAGE DUBBING TAKES THE STAGE

The first all-day SAG-AFTRA Spanish-language dubbing seminar on June 8, sponsored by the National Spanish Language Media Committee, was a resounding success. Member attendance and participation was stellar, with the Cagney Boardroom at SAG-AFTRA Plaza in Los Angeles filled to capacity.

The seminar was presented by a group of SAG-AFTRA dubbing stars that included Nathalia Hencker, Victor Mares and Alex Vargas, who generously shared their knowledge and expertise with other members. The discussion explored the evolution of the dubbing process, the particulars of dubbing for animation and the state of the dubbing industry. Members and dubbing actors Angelines Santana and Natasha Perez served as moderators of the event.



Member presenters, attendees and staff at the June 8 Spanish-language dubbing seminar in Los Angeles.

Spanish Language Media Committee Chair Hernán de Béky plans to put together more dubbing events in the future to provide the latest tools, techniques and tips to SAG-AFTRA members looking to expand their careers into this growing segment of the industry.



SCREEN ACTORS GUILD Awards

IMPORTANT DATES FOR THE 26TH ANNUAL SCREEN ACTORS GUILD AWARDS

Monday, Sept. 30

Period begins to request paper final ballots in lieu of online voting.

Monday, Oct. 21

Submissions (sagawards.org/submissions) close at 5 p.m. PT.

Thursday, Nov. 14

Nominations balloting opens.

MONDAY, DEC. 2

Deadline for paying November 2019 dues and/or changing address with SAG-AFTRA to be eligible for final balloting.

Friday, Dec. 6

Records pulled for final balloting.

Sunday, Dec. 8

Nominations balloting closes at 5 p.m. PT.

Wednesday, Dec. 11

Nominations announced.

Tuesday, Dec. 17

Final voting opens.

Friday, Jan. 3

Final day to request paper final ballots in lieu of online voting.

Friday, Jan. 17

Final votes must be cast online or ballots received by the elections firm by noon PT.

Sunday, Jan. 19

26th Annual Screen Actors Guild Awards

Visit sagawards.org for more information.

FACIAL RECOGNITION, TOUCH ID NOW AVAILABLE ON MOBILE APP

The mobile app continues to be the easiest way for SAG-AFTRA members to get the latest updates and notifications about union news and benefits. Now, with touch ID and facial recognition, it's easier than ever to log in to use its features.

If you're a current app user, you'll need to update your app to the latest version. If you're not yet a user of the app, this is a great time to download it to your mobile device and check out what you've been missing!



ARCHIVAL WEBSITE LAUNCHES FOR SENIOR PERFORMER STORIES

SAG-AFTRA performers age 62 and older can now access the newly launched Performing Arts Legacy Project website, a unique platform dedicated to encouraging performers to gather and document their most important career milestones.

The website, an initiative created by The Actors Fund in conjunction with its affiliate, the Research Center for Arts and Culture, was developed with input from 10 professional senior actors selected for their broad range of experiences in entertainment. The pilot group, nicknamed the Founding Performers, worked closely with trainers, students and volunteers to create a multitude of career timelines complete with oral histories, audio and visual clips, and other pieces of important memorabilia. The result is a national digital archive that is now open for contributions from other seasoned performers.

The site showcases the entertainment industry for current and future generations.

"The Performing Arts Legacy Project provides an important addition to existing archives by digging deeper into the histories and memories of those workers on whom the industry was built," said Joan Jeffri, founder and director of the Research Center for Arts and Culture. "It recognizes these performers' lives and careers with dignity."

The digital legacies already assembled on the website act as a model for other performers. The platform also serves as a means for The Actors Fund to continue to find ways to aid senior SAG-AFTRA members in need. Upon registering for an account on the website, senior members have access to a community engagement guide that outlines the ways other institutions, theaters, senior centers and communities support individuals involved in the performing arts.

If you are over 62, check out the Performing Arts Legacy Project website, browse some of the sites other actors have created and consider adding your own legacy.

 Visit the Performing Arts Legacy Project at performingartslegacy.org.



SAG-AFTRA members Rita Moreno and David Dastmalchian at the National Arts Action Summit in Washington, D.C., on March 4. The two were in the nation's capital to advocate for arts funding.

ADVOCATING FOR THE ARTS

SAG-AFTRA member David Dastmalchian spoke at the National Arts Action Summit kickoff event in Washington, D.C., on March 4. Americans for the Arts hosts an advocacy summit annually in D.C. to shine a light on the importance of funding for the arts in the United States. SAG-AFTRA has been a proud partner for several years. Several SAG-AFTRA member leaders attended this summit and met with members of Congress to advocate for the critical funding of the National Endowment for the Arts in 2020.


FLYING IN THE U.S.? YOU'LL NEED A REAL ID

If you are a SAG-AFTRA member who flies for work or pleasure within the United States, starting in October 2020, you will need a new ID to be able to board a plane. Known as REAL ID, most adults in the U.S. have already received the mandatory new identification card or are in the process of getting one. If you still need a REAL ID, now is the time to make an appointment at your local department of motor vehicles.

Beginning Oct. 1, 2020, every traveler 18 and older must present a REAL ID-compliant driver's license (or other accepted forms of valid ID) to fly within the United States. A regular driver's license or state-issued ID will no longer be an acceptable form of identification at the airport. Individuals who are unable to verify their identity will not be permitted to enter the Transportation Security Administration checkpoint and will not be allowed to fly.

REAL ID-compliant cards are generally marked with a star located in the upper portion of the card. If you are not sure your state-issued ID is compliant (New York State's Enhanced Driver's License, for example, is already REAL ID-compliant), contact your state driver's license agency to learn how to obtain a REAL ID-compliant card.



 To learn more about flying with a REAL ID, check out the TSA website at tsa.gov/real-id.

SAG-AFTRA FOUNDATION'S GAME CHANGERS CELEBRATES GROUNDBREAKING FILMS & TV UNDER THE STARS



Laurence Fishburne and Nia Long attend the *Game Changers* panel on June 27.

On June 27–30, the SAG-AFTRA Foundation presented *Game Changers*, an outdoor screening series at the Ford Theatres in Hollywood, featuring groundbreaking films and television. A fundraiser for the SAG-AFTRA Foundation, *Game Changers* opened on June 27 with John Singleton's acclaimed *Boyz n the Hood* featuring a conversation with cast members Laurence Fishburne, Nia Long, Tyra Ferrell and Justice Singleton. On June 28, the series featured the first computer-generated animated feature *Toy Story*, with a conversation with voice actors John Ratzenberger and John Morris, art director Ralph Eggleston and character designer Bob Pauley. A sneak preview of *Stranger Things 3* was screened on June 29, several days before its official streaming premiere on Netflix, and included a conversation with David Harbour. *Game Changers* concluded on June 30 with the iconic *Thelma & Louise*, featuring a conversation with documentary filmmaker Jennifer Townsend.

The SAG-AFTRA Foundation's *Game Changers* screening series was made possible through the generous support of its founding sponsor, SAG-AFTRA, with additional support from Netflix, Disney, Metro Goldwyn Mayer, Alamo Drafthouse, IngenioRx and media sponsors *Los Angeles* magazine and KCRW.

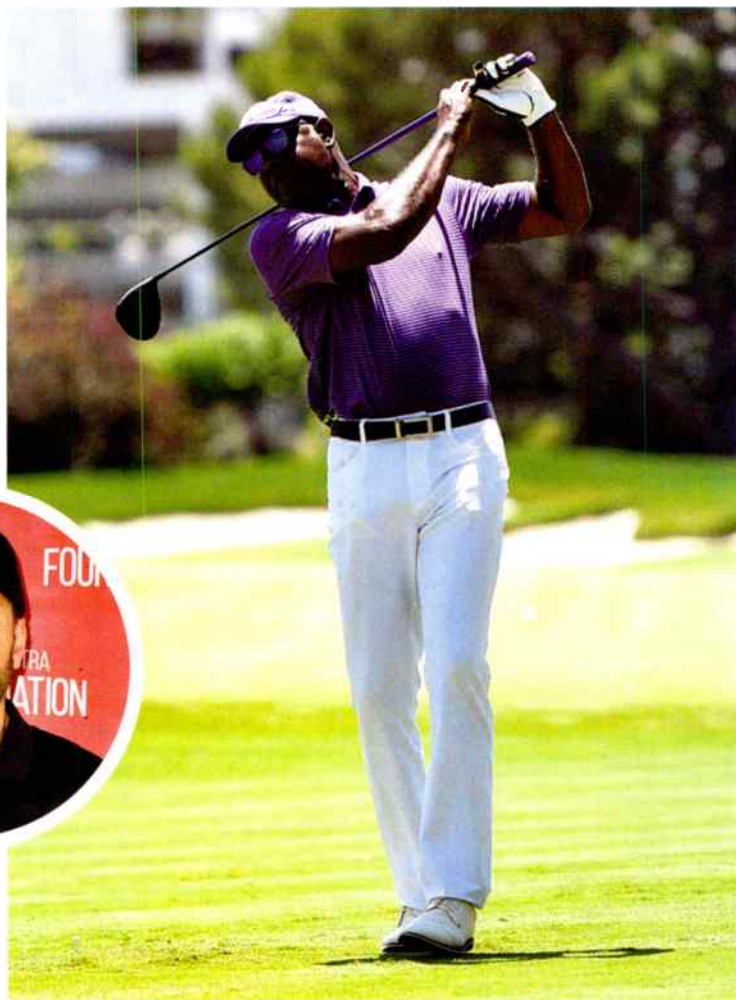
JOEL McHALE HOSTS SAG-AFTRA FOUNDATION GOLF CLASSIC

On June 10, the SAG-AFTRA Foundation held its 10th Annual L.A. Golf Classic, hosted by actor and comedian Joel McHale, at Lakeside Golf Club in Burbank, California. The tournament and fundraiser brought together more than 105 actors and entertainment industry executives in support of performers facing life-threatening illness and severe economic hardship. Proceeds benefit the SAG-AFTRA Foundation's Catastrophic Health Fund and Emergency Assistance programs for SAG-AFTRA artists and families in need.

Attendees of the Golf Classic included McHale, and celebrity guests and players Dave Annable, Nate Bargatze, Joe Cipriano, Tom Dreesen, George Eads, Carmine Giovinazzo, Gregory Harrison, Dennis Haysbert, Patricia Heaton, David Hunt, Greg Itzin, Sabrina Jalees, Richard Karn, Joe King, Joe Mantegna, Haley Joel Osment, Paul Pape, Michael Peña, James Remar, Richard Schiff and Andia Winslow. From the SAG-AFTRA Foundation were Vice President Pamela Reed and Executive Director Cyd Wilson.



Actor Dennis Haysbert at the SAG-AFTRA Foundation 10th Annual L.A. Golf Classic at Lakeside Golf Club on June 10 in Burbank, California. Inset, actor/comedian and host Joel McHale.



ALBERTO RODRIGUEZ/GETTY IMAGES/2



KNOW THE RISKS BEFORE USING AGING APP

Please be advised: SAG-AFTRA would like to warn you about FaceApp — the app that simulates aging — as it raises significant privacy and right-of-publicity concerns. SAG-AFTRA joins others who warn of its overreaching and invasive terms of use, which can be found here: faceapp.com/terms.

The terms of use include language granting them unrestricted permission to use any content you submit through the app (which includes your photos) in any manner and in any media they choose. This permission includes commercial uses, continues forever and cannot be revoked. They also have the right to use your name and likeness together with your content — and the use of your likeness is not contractually limited to just the photo you upload.

This is an overly broad grant of rights, particularly for SAG-AFTRA members, who are public figures who make their living from the commercialization of their likenesses. It also puts

SAG-AFTRA members at heightened risk of image-based abuse, such as in deepfakes.

In addition to the broad grant of rights, the terms of use include language waiving your right to sue FaceApp for any possible claim. And experts have raised concerns that the app has access to more content and data on your phone than they disclose.

This app is an important reminder that you should always read the terms of use and privacy policy of any website or app, particularly if you are providing information or content, at least to understand what rights you are granting.

Until FaceApp dramatically improves its terms of service, we advise members to think very carefully and understand the risks before using its product. SAG-AFTRA believes it is inappropriate for any app or internet company to adopt boilerplate terms of service language such as this that allows it to harvest, manipulate and exploit a user's likeness for purposes unrelated to providing the applicable service without obtaining their meaningful consent.

BBH continues from page 16

contributions to performers. As such, once the NLRB formally approves the settlement, SAG-AFTRA members will once again be able to accept work on BBH productions.

President Gabrielle Carteris said, "We're pleased that BBH has returned to their longtime status as a SAG-AFTRA signatory. Since the inception of our relationship nearly 20 years ago, we have partnered effectively to provide the best talent in the world to BBH clients while ensuring fair compensation and safe working conditions for SAG-AFTRA members. It has been and will continue to be an extraordinarily productive relationship delivering value to the entire industry. Now, with our new 2019 Commercials Contracts, we are thrilled that BBH can take full advantage of the transformative compensation models in this groundbreaking agreement to better compete in the constantly evolving advertising industry."

The agreement highlights members' strength when they stand in solidarity. Throughout the strike, members rallied in front of BBH offices in Los Angeles and New York, took to social media and showed up in the rain at non-union commercial shoots to let BBH know that walking away from a contract was — and is — unacceptable.



Above, Members pose in front of chalk art done in NYC during the holidays to protest BBH.

Left, Los Angeles Local members rally outside BBH's L.A. office on Sept. 27, 2018.

MEMBERS REDOUBLE EFFORTS IN ENTERCOM CAMPAIGN

SAG-AFTRA members have been engaged in a nationwide contract campaign with Entercom Radio since early this year. Member-led activism on the ground and on social media coupled this support with events such as a T-shirt week, pizza day, Twitter day and donut day to bring attention to their negotiations.

In June, the SAG-AFTRA Philadelphia and Los Angeles locals reached agreements with Entercom Communications for new union contracts at KYW 1060 AM in Philadelphia and KNX 1070 AM, 94.7 The WAVE and K-EARTH 101.1 FM in Los Angeles.

While these four contracts have closed, the campaign continues. New York, San Francisco, New England, Ohio-Pittsburgh and Chicago locals continue to bargain with Entercom. The Missouri Valley Local opened its negotiations in July, with members in Detroit and Minneapolis to follow.



In Philadelphia, KYW staff members, from left, Hadas Kuznits, Dave Madden, Michelle Durham and Mike DeNardo join Entercom shops nationwide to show their solidarity — and enjoy some donuts!

WBUR BEGINS NEGOTIATIONS

The SAG-AFTRA bargaining unit at Boston University's WBUR-FM began its negotiations for a first contract in early June. The bargaining committee is led by the newly elected shop stewards and others who represent the many areas of work that will be covered by SAG-AFTRA. The new bargaining unit, which is comprised of 120 people, covers the public media professionals who create content for all areas of the station, including those working in the news department, on the digital team, on programs *Here and Now*, *Radio Boston*, *On Point* and *Only a Game*, on podcasts and in the production departments.



Employees at Boston's WBUR-FM are all smiles.



KUOW broadcasters and members of the bargaining committee, from left, John Ryan, Kate O'Connell Walters, Ann Dornfeld, Bill O'Grady and Paige Browning.

KUOW RATIFIES FIRST CONTRACT

The SAG-AFTRA bargaining unit at the University of Washington's KUOW 94.9, Puget Sound Public Radio, has ratified its first-ever union contract. The unit achieved significant pay increases for many of the employees as well as fair and equitable working conditions for public radio professionals. The unit, which is composed of 43 reporters, producers, announcers, hosts, web editors, production engineers, community engagement employees and board operators, overwhelmingly approved the agreement and joins the Seattle Local. Other highlights of the contract include on-call pay, free public transportation to work, additional holiday compensation, guaranteed breaks between shifts, security in the field, and the formation of a labor-management committee to work through issues between bargaining years.

SUMMIT FOCUSES ON JOURNALIST SAFETY

Staff and member leaders from the SAG-AFTRA San Francisco-Northern California Local, along with IATSE, NABET and IBEW, met with the management of local television stations and the Oakland Police Department on April 17 at the biannual safety summit to discuss ongoing safety concerns facing Bay Area news crews.

Not long before the summit, SAG-AFTRA member leader Joe Vazquez, a steward from KPIX-TV, was present during an attack while reporting in the field. An armed man stole the news crew's camera, shooting and wounding a guard in the

process. The criminal incident was a topic of discussion during the summit, where the group reflected upon ways to prevent such attacks in the future.

With journalists increasingly becoming the targets of violence and harassment, SAG-AFTRA has made safety a top priority. The union has been working with journalists, management and police departments in Oakland, the Bay Area and at other affected areas nationwide to provide additional protections for news crews, including adding enforceable contract provisions concerning safety.

KCRW EMPLOYEES VOTE TO JOIN SAG-AFTRA

Employees at KCRW in Santa Monica, California, voted in June to recognize SAG-AFTRA as their labor union. The online vote was conducted according to an election agreement reached between SAG-AFTRA and KCRW through a mutually respectful and collaborative process.

The new bargaining unit covers more than 90 public media professionals, including DJs, hosts, producers, reporters, production engineers, board operators and others who create content for all areas of KCRW, including music and news radio programming, digital content, podcasts and live events. The employees made the request to unionize on May 30, when they delivered a petition to station management with more than 75% support.

"We are excited to officially be recognized as a union at KCRW. Our staff has united around this organizing effort and we are looking forward to sitting down with management and negotiating a contract that will be fair for all. KCRW is a vital

source of information, music and community, and we are thrilled to have an even better opportunity to create amazing content for our listeners," said KCRW Producer Avishay Artsy.

"On behalf of SAG-AFTRA members, I am thrilled to welcome KCRW to our union family. KCRW is a one-of-a-kind radio station that produces some of Los Angeles' most dynamic and diverse programming, and we're excited to make sure everyone's voice is heard through the collective bargaining process," said SAG-AFTRA President Gabrielle Carteris.

KCRW represents the latest in a series of organizing victories in public media. In recent years, employees at KPCC in Pasadena, KPBS in San Diego, WBEZ in Chicago, KUOW in Seattle, Minnesota Public Radio, WBUR in Boston and digital and per diem employees at New York Public Radio have all unionized with SAG-AFTRA. SAG-AFTRA also represents public media professionals at National Public Radio and several other public radio and television stations.

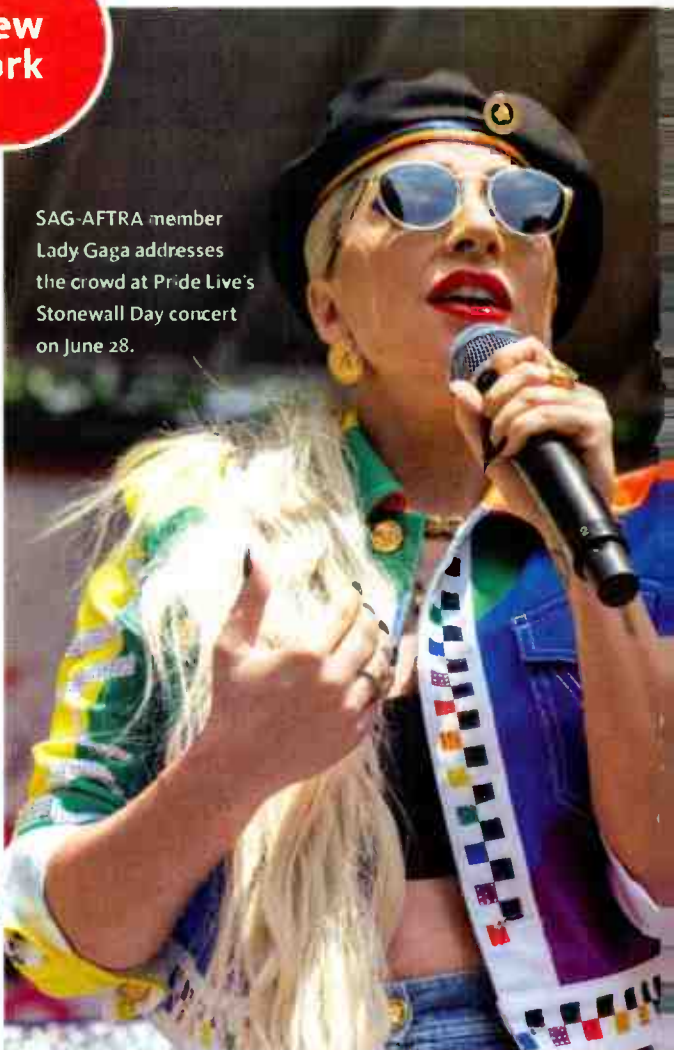


KCRW employees celebrate after voting to join SAG-AFTRA.



New York

New York members took to city streets at the WorldPride March on June 30.

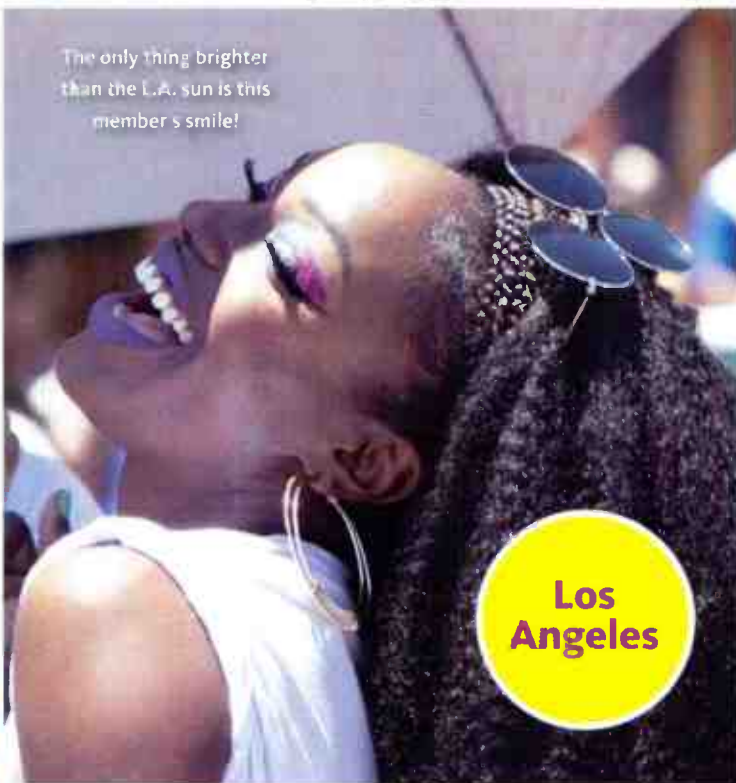


SAG-AFTRA member Lady Gaga addresses the crowd at Pride Live's Stonewall Day concert on June 28.



From left, SAG-AFTRA's Stonewall '50 salon dinner hosts Zachary Quinto, Alan Cumming and Julianna Margulies at Club Cumming in Greenwich Village, June 24.

PHOTO: BRUNO MAGLI/SAG-AFTRA



The only thing brighter than the L.A. sun is this member's smile!

Los Angeles



Portland Local members with their specially made SAG-AFTRA-Pride shirts.

PRIDE IN ALL COLORS

This year's Pride celebration was a commemoration of the 50th anniversary of the Stonewall uprisings, one of the most recognized counterculture protests of the late 1960s and the start of the modern-day gay rights movement.

SAG-AFTRA was at the heart of Pride parades in New York City, Chicago, Seattle, Portland and Los Angeles. National Executive Director David White and Chief Operating Officer & General Counsel Duncan Crabtree-Ireland, both Stonewall Ambassadors, were also joined by high-profile members and allies for the union's annual salon dinner on June 24.

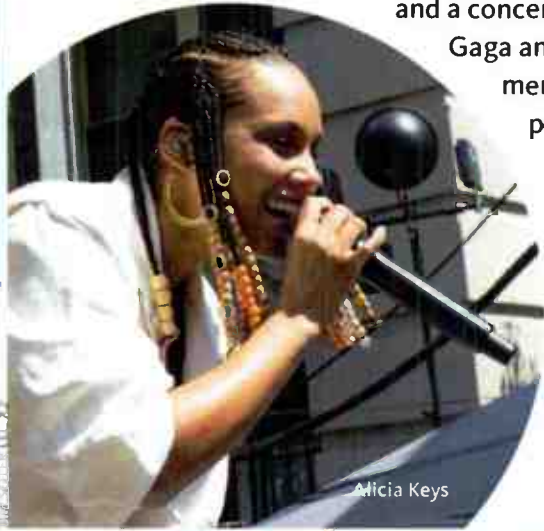
The celebration continued during the weekend of June 28, with Stonewall Day at the historic Stonewall Inn. It included a luncheon and a concert headlined by members Lady Gaga and Alicia Keys. Two days later, members of the New York Local participated in WorldPride, traveling the city streets in a colorful float.

During Pride Month and throughout the year, SAG-AFTRA recognizes the struggles and accomplishments of the LGBTQ community in its continued fight for equality.



Chicago

Member Suzanne Petri is decked out in colorful beads and a boa for Chicago Pride on June 30.



Alicia Keys



Portland



Seattle

The Seattle Local turns out for the city's annual parade.

SAG-AFTRA

SAGAFTRA.org

CRAZY RICH ASIANS TAKE THE STAGE

SAG-AFTRA's National Asian Pacific American Media Committee presented a panel discussion at the Los Angeles Asian Pacific Film Festival on May 5 with the director and cast members of *Crazy Rich Asians*, the first studio-made feature film with a mostly Asian and Asian American cast. The panel included, from left, co-moderator Phil Yu, writer Adele Lim, actor Nico Santos, actor Chris Pang, director Jon M. Chu and co-moderator Jeff Yang. Also at the festival, the committee co-sponsored a reunion screening and discussion for the 25th anniversary of *All-American Girl*.



WAI ING

NATIVE AMERICANS GET DOWN TO BUSINESS

The SAG-AFTRA National Native Americans Committee, in partnership with the SAG-AFTRA Foundation, presented an interactive panel discussion and workshop on the acting industry on March 18 in New York. Titled *The Business of Acting: The Inside Scoop on Casting*, the panel, which focused on issues important to Native American actors, included, from left, CSA casting director Rene Haynes, members Tanis Parenteau and Wes Studi, casting associate Kathryn Zamora-Benson and SAG-AFTRA National Native American Committee Chair DeLanna Studi.



AMY SUSSMAN/GETTY IMAGES

PEOPLE EN ESPAÑOL'S LATIN WAVE

A quip from actor and SAG-AFTRA member Roselyn Sánchez, center, brings her fellow panel members to laughs. On May 23, SAG-AFTRA sponsored a panel as part of *People En Español's Los 50 Más Bellos Celebration*. The theme of the panel, "La Ola Latina," or "the Latin Wave," was a nod to the Latin community's growing influence in American entertainment. It featured several prominent Latina industry women in film and television, including SAG-AFTRA members. Panelists discussed visibility, diversity and the need for inclusion both on and off-screen.



INCLUSION, AWARENESS, VISIBILITY

Member Sundra Jean Williams shows her union colors at New York City's 5th Annual Disability Pride Parade on July 14. SAG-AFTRA members walked down Broadway, from Madison Square to Union Square, alongside members of Actors' Equity Association. New Yorkers cheered on, as members walked in support of the parade's values: inclusion, awareness and visibility.



"High-five to all of us NYC members who made efforts to contact our state senator. We were heard and got the film tax credit program extension." - George Katt



"Having my SAG-AFTRA card means a lot to me. The family of the union is so supportive and spiritually healing to one in the arts." - Whitney Marchelle Jackson



"I was 19 years old from Brooklyn and I knew that if I wanted to be an actor, I would have to go to Hollywood. Once I became eligible to join the union, I moved back to NY." - Chris Ferraro



"During the past few years, I made a decision to stop dabbling and go full speed ahead with my heart's desire to be a professional actor." - Michael V. May



"I've been in showbiz acting for a lot of years but felt like a true player once I joined SAG-AFTRA in May 2019." - Nadine Jackson



"I am a proud union member and a veteran of three military branches: U.S. Coast Guard, Navy and Air Force." - Thomas R. Baker

Show us your card!

SAG-AFTRA members from coast to coast are proud that they are part of the world's greatest union representing performers and media professionals — and they are not afraid to show it. We'd like to hear your story. Send us a photo or video of you holding your card to sagaftra.org/mystory and you may just get featured in a future issue, on our website or in social media.

#sagaftramember



Tell us how you earned your card and why you are proud to be a SAG-AFTRA member. Then share your story on social media with the tag #sagaftramember.

Netflix Contract Is Historic First for SAG-AFTRA

SAG-AFTRA has reached a historic agreement with Netflix — the first time the union has signed directly with a global streaming service. Under the agreement, members can expect increases to residuals for higher-budgeted motion pictures that were produced under a SAG-AFTRA theatrical contract that are exhibited on Netflix, recognition of performance capture as covered work, and much more. *Continues on page 30*

The three-year agreement grew out of an informal dialogue with Netflix about the possibility of a direct relationship that went back several months and was reported on to members during the recent TV/Theatrical wages and working conditions process. As Netflix increased its production to unprecedented levels, it became apparent that the union needed to explore different processes to handle the volume. That discussion dovetailed with the ongoing conversation about the possibility of a direct deal. When it became apparent during one such set of meetings that Netflix was prepared to offer significant progress on union priorities in order to address certain concerns and put a deal into place quickly, the discussions shifted and were used to explore what could be achieved for members in a Netflix agreement. The result of that discussion was immediately presented to the TV/Theatrical Standing Committee.

The agreement, which is based upon the Codified Basic Agreement and Television Agreements, was overwhelmingly approved by the National Board at its one-day videoconference plenary July 20. The contract runs through June 30, 2022.

"We are pleased that we were able to work with SAG-AFTRA to address these issues unique to Netflix's production needs and we commend SAG-AFTRA leadership for its creative approach," said Netflix Chief Content Officer Ted Sarandos.

SAG-AFTRA National Executive Director David White also hailed the agreement.

"As Netflix continues to ramp up its series and feature film production, it can do so more efficiently under this bilateral agreement, which provides enhanced terms and protections for all our members," White said.

Gains achieved include minimum salary and turnaround provisions for lower budget productions that do not normally benefit from scale minimums and other basic terms when they are made for a streaming platform. Other gains include residuals for theatrical productions, stunt performance overtime, and coverage of foreign-language live-action and animated motion pictures dubbed into English in the United States. The last item could be a particular area of growth and opportunity for members.

The New York Times reported recently that Netflix is in the process of ramping up its dubbing department. "Over the past nine months, it has been actively recruiting actors and filmmakers to build a production chain it hopes will drastically elevate the quality of its English-language versions of foreign shows, making them seamless enough to win over more American subscribers and, in the process, significantly boost viewing of Netflix's international offerings," the *Times* reported.

In addition, the deal includes the harassment protections contained in the Network Code agreement and Commercials Contracts, plus a ban on auditions in private residences and hotel rooms.

Lastly, the contract also includes a provision that Netflix will make its best effort to include the union's logo in Netflix-produced shows. While Netflix produced under the same SAG-AFTRA contracts as Alliance of Motion Picture and Television Producers companies, it had never been a direct signatory.

NETFLIX

Highlights of the Contract

- Minimum salary and turnaround provisions are now applicable to all Netflix programs, regardless of whether they trigger the "high budget SVOD" thresholds, an important breakthrough for performers.
- Netflix has recognized that performances recorded using performance capture technology is covered work with all the protections of any other type of performance, subject to a mutual reservation with respect to fully animated motion pictures.
- All Netflix dubbing for foreign-language live-action and animated motion pictures dubbed into English in the United States is to be done under a union agreement with improved terms.
- The agreement covers how to pay residuals for motion pictures that were produced under a SAG-AFTRA theatrical contract that are exhibited on Netflix.
- Stunt performers will no longer lose the opportunity to earn overtime because a stunt adjustment pushes them from Schedule B to Schedule C. The adjustment will still be included in the overtime calculation, but will not be used to determine the appropriate schedule.
- Professional singer rates for animation.



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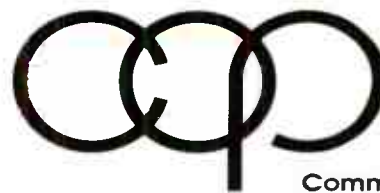
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Safety, Dignity & Integrity

SAG-AFTRA to Standardize Guidelines for Intimacy Coordinators

SAG-AFTRA has announced that it will collaborate with Alicia Rodis, the associate director and co-founder of Intimacy Directors International (IDI), the intimacy coordinators with IDI and other trained providers to standardize, codify and implement guidelines for on-set intimacy coordinators.

The guidelines will establish new, relevant policies for nudity and simulated sex and other hyper-exposed work; define the duties and standards for intimacy coordinators on productions; and specify acceptable training, vetting and qualifications of intimacy coordinators. Intimacy coordinators provide coaching for actors performing intimate scenes and ensure that proper protocols are followed while they are at their most vulnerable.

"Our goal is to normalize and promote the use of intimacy coordinators within our industry," said SAG-AFTRA President Gabrielle Carteris, adding, "Intimacy coordinators provide an important safety net for our members doing hyper-exposed work. At a time when the industry still needs to make great changes, our initiative will ensure the safety and security of SAG-AFTRA members while they work, and it respects the boundaries of actors."

Added National Executive Director David White, "These specifically implemented guidelines will allow productions to run more efficiently while the specialized support empowers both cast and crew. We look forward to working with our industry partners and allies to ensure these guidelines work for our members and others on set. Many productions are already using intimacy coordinators, so it is imperative to codify and standardize the work to best benefit SAG-AFTRA members and the industry as a whole."

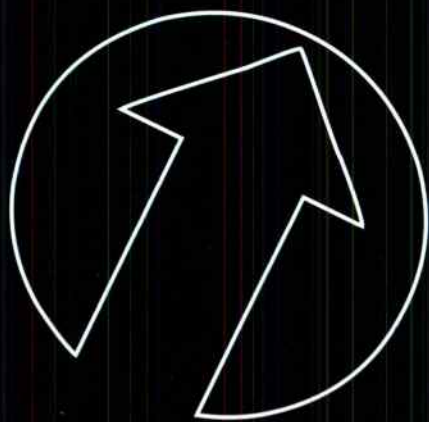
SAG-AFTRA's efforts are not just limited to on-set work. The union is committed to defending the rights and dignity of its members on the job, while pursuing work and in the public sphere. It has elevated the conversation on sexual harassment and abuse through its public policy advocacy efforts, including several pieces of legislation and by hosting a groundbreaking panel discussion on image-based sexual abuse, such as "deepfake" non-consensual sex scenes.

The union continues to pursue its goal to change the culture of harassment and abuse in the industry once and for all. Over the past year and a half in particular, SAG-AFTRA has made great strides toward this vision, starting with the rollout last February of the Four Pillars of Change framework for confronting harassment and advancing equity. This comprehensive initiative strengthens protections for members and holds productions to high standards of conduct through new rules and guidelines, enhanced education and resources, and public policy advocacy.

Introduced early last year, Code of Conduct Guideline No. 1 calls for an end to professional meetings and auditions in high-risk locations such as hotels and private residences, and encourages members to bring a support peer to auditions and meetings where safety may be a concern. SAG-AFTRA has since codified Code of Conduct Guideline No. 1 into the Netflix, Commercials and Network Television Code contracts, along with provisions that provide explicit personal harassment protections.

In collaboration with the SAG-AFTRA Foundation and The Actors Fund, SAG-AFTRA has expanded existing intervention tools and survivor support services. At SAG-AFTRA, more than 100 first- and rapid-responder staff have been trained across the organization, including specialized assessment and intervention training for field representatives. Additional experts have been brought on for intake and case management of complaints, and the union's long-running 24/7 safety hotline has evolved to include a specialized trauma hotline for members who are experiencing, or who have experienced, sexual harassment or assault.

In addition, SAG-AFTRA is leading a proactive legislative agenda at the federal and state levels that expands and strengthens sexual harassment laws, mandates training for nonsupervisory staff, aims to dismantle the legal barriers to



REPORT

If you believe you have experienced workplace harassment or unlawful discrimination, call your union at (855) SAG-AFTRA / (855) 724-2387 and press 1.



**FOR AFTER-HOURS EMERGENCIES:
(844) SAFER SET / (844) 723-3773
IF YOU ARE IN IMMEDIATE DANGER,
DIAL 911 TO CONTACT LOCAL LAW
ENFORCEMENT.**

These numbers are always available on the back of your membership card, the Help Center on the sagaftra.org website and on your member app.

SUPPORT

For workplace harassment support services, including counseling and referrals, call the number below for the office nearest you. This service is provided in partnership with SAG-AFTRA, the SAG-AFTRA Foundation and The Actors Fund.

The Actors Fund, Los Angeles
(323) 933-9244, ext. 455 • intakela@actorsfund.org

The Actors Fund, New York City
(212) 221-7300, ext. 119 • intakeny@actorsfund.org

The Actors Fund, Chicago
(312) 372-0989 • shaught@actorsfund.org



From left, NBC4 anchor Colleen Williams, panel moderator; Rep. Adam Schiff; SAG-AFTRA member Alyssa Milano; SAG-AFTRA National Executive Director David White; and SAG-AFTRA member Heidi Johanningmeier at the May 6 panel discussing the emerging threat of deepfakes. Below, SAG-AFTRA National Executive Director David White speaks at the SHIELD Act press conference in Washington, D.C., on May 22, joined by, from left, Rep. John Katko, University of Miami School of Law professor Mary Anne Franks, SAG-AFTRA member Amber Heard and Rep. Jackie Speier.



reporting misconduct, extends protections to workers outside of a traditional employment relationship, prohibits the use of nondisclosure agreements in employment agreements, and targets image-based sexual abuse and on-set coercion.

In California, for example, SAG-AFTRA supported the passage of Senate Bill 1300, which prohibits an employer from requiring an individual to sign away their rights under the state anti-discrimination and anti-harassment law in exchange for a raise or as a condition of employment. The law also prohibits employers from requiring an employee to sign any documents that deny an employee's right to disclose information about unlawful acts in the workplace, including sexual harassment. Senate Bill 224 expanded sexual harassment protections to explicitly prohibit sexual harassment in certain business relationships that exist outside of the employer-employee legal structure, and Senate Bill 820 prohibited secrecy provisions in settlement agreements following sexual abuse, harassment and discrimination.

In New York, the union supported the successful passage of several bills over a two-year period. Senate Bill 6577 adjusted the statute of limitations for second- and third-degree rape from 5 years to 20 and 10 years, respectively; enhanced damages to include punitive damages and attorney fees in employment discrimination cases; and lowered the "severe and pervasive"



The union is committed to defending the rights and dignity of its members on the job, while pursuing work and in the public sphere.

standard in sexual harassment cases that denies many victims recourse. Senate Bill 4345 made it a second-degree felony to coerce someone to appear nude in a film. New York state and city have both broadened the statute of limitations for filing sexual harassment claims from one year to three years and have expanded sexual harassment training requirements to non-supervisors, an essential tool to address the harassment that can occur among co-workers or co-stars.

Together, these victories take on the culture of silence that protects abusers and reflect an evolving understanding of workplace harassment and abuse. Yet, despite measurable progress, there is more work to be done.

When it comes to sexually explicit material, performers should control the use of their images. Unfortunately, sophisticated, free digital technology enables creators to depict an individual as engaging in virtually any activity without their consent or participation, including nude performances and realistic sex acts. While this technology is often used to make deepfake porn, mainstream filmmakers have also used it to create digitized performances of actors without their consent. This technology is just one example of the challenges the union faces in protecting performers from image-based sexual abuse.

In May, Rep. Adam Schiff, D-California, chair of the House Permanent Select Committee on Intelligence, joined SAG-AFTRA for a panel discussion on how deepfake technology can be weaponized to harass and defame individuals, spread misinformation and undermine national security. Moderated by NBC4 anchor Colleen Williams with an introduction by Carteris, the panel featured White, digital forensics expert Hany Farid, law professor Mary Anne Franks, and SAG-AFTRA members and

activists Alyssa Milano and Heidi Johanningmeier.

To address the growing threat to members, SAG-AFTRA sponsored California Senate Bill 564, introduced by state Sen. Connie Leyva, which would ban the creation and dissemination of nonconsensual digitally created sex scenes and nude performances, including deepfakes. The first of its kind, this legislation would give individuals reasonable time to decide before consenting to a digitized intimate scene and the right to sue creators where no consent was obtained at all. SB 564 passed with unanimous support, only to unfortunately be shelved in the Senate Appropriations Committee a few weeks later. SAG-AFTRA continues to pursue avenues in Sacramento that would ensure these protections for members.

SAG-AFTRA also supports H.R. 2896, known as the SHIELD Act, a federal bipartisan bill that would prohibit the intentional disclosure of intimate images that the subject intended to be private, often referred to as "revenge porn." Performers, especially women, are frequent targets of this misconduct and are at risk of having their cell phones hacked or sensitive behind-the-scenes footage leaked. The bill was introduced in May by Reps. Jackie Speier and John Katko, with support from Sen. Kamala Harris. At a press conference that day, SAG-AFTRA member and activist Amber Heard, a survivor of such a nonconsensual disclosure, spoke about the public humiliation she experienced, and White voiced the need for legal remedies.

As the work unfolds, SAG-AFTRA will continue to work with industry stakeholders, subject-matter experts, lawmakers and members to secure the right to work safely and with respect, dignity and integrity.

COMMERCIALS CONTRACTS FOR A NEW ERA

Upfront Use Packages: A New Way to Get Paid

SAG-AFTRA's Commercials Contracts have received a major overhaul, with new provisions that reflect how business is being done in today's quickly evolving media landscape. The agreements are expected to cover more than \$1 billion in annual earnings for professional performers and were ratified by 97% of voting members on May 8, after being overwhelmingly approved by the National Board in April.

"While the fight continues, together with strategy and solidarity, nothing is impossible," said SAG-AFTRA President Gabrielle Carteris, who chaired the Commercials Negotiating Committee.

With the growth and proliferation of social media and streaming platforms has come the rising need for brands to exhibit commercial content in a multitude of ways and the emergence of new companies competing to meet those needs, particularly in the digital space. The innovative new terms of these contracts are a well-timed response to these significant changes.

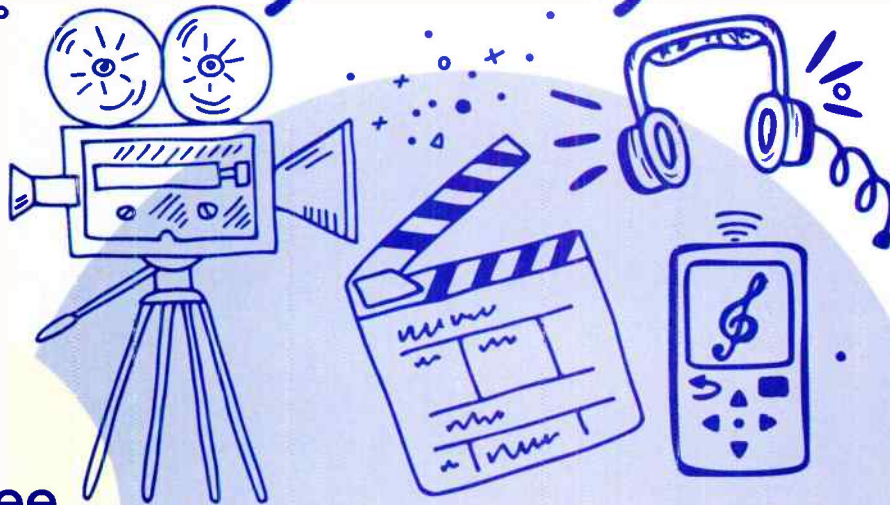
@ The SAG-AFTRA podcast spotlights the new Commercials Contracts. Listen at sagaftra.org/podcast or on your favorite podcast platform.



The negotiating team achieved across-the-board wage increases of 6% for all performer categories; an estimated \$22.2 million in increased funding to the pension and health plans; coverage for stunt coordinators; and new gains for group dancers and vital protections against sexual harassment. In addition, the contracts allow for a new renegotiation process, which benefits both members and talent agents. Employers now bear the responsibility for contacting a performer or their agent to negotiate for consent to use their performance beyond the maximum period of use.

COMMERCIALS CONTRACTS

Highlights



Audio session fee increases to **\$350**

Across-the-board **WAGE INCREASES OF 6%**

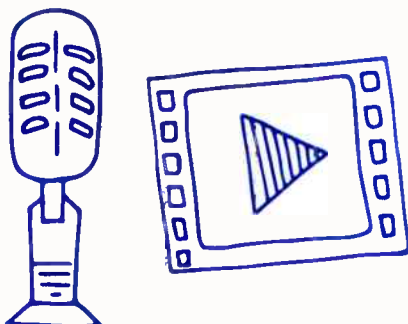
for all performer categories

\$22.2 MILLION in increased funding to the Pension & Health plans

3 UPFRONT USE PACKAGES

Upfront Plus, Upfront Flex and Upfront Digital

Upfront packages contain **12-MONTH MAXIMUM** period of use





The most innovative and exciting features of the new Commercials Contracts are the Upfront Use Packages: Upfront Plus, Upfront Flex and Upfront Digital. These options provide the flexibility that advertisers and ad agencies need, while guaranteeing members significant and predictable payments for their work. The terms of the traditional Commercials Contracts will still be available for those employers who prefer them, but the Upfront options are a complete and thoughtful response to the needs of a changing industry.

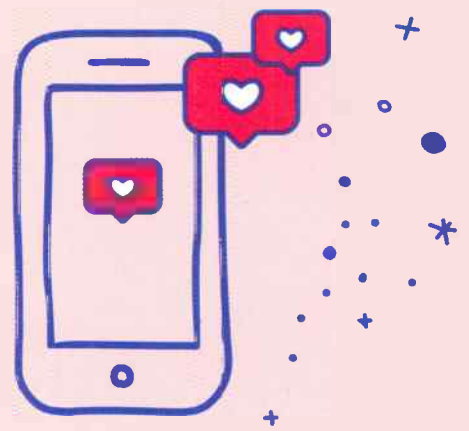
In his recent appearance on the SAG-AFTRA podcast episode "How the New Commercials Contracts Change the Game," SAG-AFTRA Chief Contracts Officer Ray Rodriguez praised the Upfront Use Packages as a new feature that benefits all players in the advertising industry.

"It was a true win-win: Everybody left feeling like they had gotten what they wanted and, meanwhile, we created opportunities for the membership and the industry as a whole to increase the footprint of the contracts," said Rodriguez.

Each of the three models require a substantial upfront payment. If the employer chooses Upfront Plus, on-camera principals are guaranteed a \$20,000 payment. If the employer chooses Upfront Flex, the on-camera principal gets an \$8,000 advance, with continuing payments for all use beyond that guarantee. If the employer chooses Upfront Digital, the on-camera principal receives \$3,825 for made-for-digital commercials. Off-camera fees are set at 75% of the on-camera rates for all three Upfront models.

Another revolutionary aspect of the upfront payment options is the 12-month maximum period of use, which allows members and their agents to negotiate for more money, sooner. In another significant gain, session fees are not creditable and are paid in addition to all use fees.

The new packages also come with their own set of editing provisions — permitted, unpermitted, paid and addressable — each of which contains different levels of compensation and protections for the performer.



Changes to the Audio Commercials Contract

In addition to an increased session fee of \$350, the Audio Commercials Contract also offers a brand-new, simplified use payment structure. The Audio Flex model allows for predictable payments that include compensation for tags and mechanical edits and reflect the way the industry produces audio ads today.

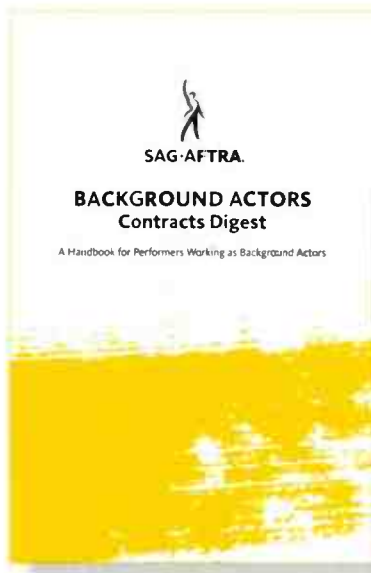
The new 2019 SAG-AFTRA Commercials Contract and Audio Commercials Contract are now more relevant than ever before, and allow employers to hire professional performers for every kind of ad they need. While still very new, these groundbreaking contracts are already being embraced by the advertising industry and will lead to an increase in union work opportunities and member earnings.

"The new upfront use package provisions truly reinvigorate these contracts and undoubtedly will help advance our goal of preserving and growing union commercial work for years to come," said National Executive Director David White. "From the biggest national campaign to the smallest social media-branded post, every ad can be a union ad."

Putting Background Actors in



FOCUS



New for 2019, SAG-AFTRA has updated the Background Actors Contracts Digest.

This updated edition features all the SAG-AFTRA agreements applicable to background actors, updated rate sheets and reference guide as well as new charts for understanding the Theatrical Low Budget and New Media agreements.

The digest is available through the SAG-AFTRA mobile app and on the website, and print copies can be found in the member lobby at SAG-AFTRA Plaza or by calling (323) 549-6811 to request one to be mailed.

Find the digest, FAQs, easy-to-use rate sheets and other resources for background actors at sagaftra.org/backgroundactors.

NEW

ACHIEVEMENT UNLOCKED: SAG-AFTRA'S

VIDEO GAME CONTRACTS

DELIVER TWO-HIT COMBO



When the arcade game *Berzerk* first uttered the words “Intruder Alert!” in 1980, few could have guessed that the video game business would grow to become a multibillion-dollar entertainment industry that provides significant employment opportunities for union actors.

Over the years, as technology improved, games went from croaking a few robotic phrases to telling deeper and more meaningful stories, and performers became a big part of popularizing video games.

“Since the 1990s, our members’ performances have helped propel video games from a niche pastime to a mainstream storytelling medium to a bona fide cultural phenomenon,” said National Director, Voiceover Katie Watson. “With members showing increasing interest in working in this area, we are significantly expanding our outreach and presence in the industry.”

As part of that effort, SAG-AFTRA has introduced two new agreements, the Low Budget Video Game Agreement and the Interactive Localization Agreement.

From consoles to mobile phones to computers, there is an explosion of innovative indie games. Some of the most influential games of the past decade began with individuals or small teams taking a chance on doing something different.

With the Low Budget Video Game Agreement, those developers have a valuable tool at their disposal that will allow them to incorporate professional talent into their creations.

The agreement provides a lot of flexibility for games with budgets under \$1.5 million, and it is one of the union’s easiest to navigate. Also, staff is on hand to answer questions for those new to the process. With the depth of talent among SAG-AFTRA members, it can make it easy for developers to find the perfect actor, even when they have specific needs.

“When you decide to go union, you have access to the broadest possible pool of talent, and not just in terms of acting ability, but in terms of representation and diversity,” said voice



Member Dee Bradley Baker, right, hams it up while members Sarah Elmaleh, left, and America Young share a laugh at the *Level Up on Video Game Work* panel presented by the NextGen Performers Committee on Feb. 27.

At last year's Indiecade independent games conference in Los Angeles on Oct. 11, SAG-AFTRA members and staff presented a panel titled *Getting Your Dream Cast: Unboxing the New Interactive Agreements from SAG-AFTRA*.



actor Crispin Freeman, who portrays scientist Winston in *Overwatch*. "If you are looking for performers of color, if you are looking for young performers, if you are looking for performers from any corner of the globe, the union not only has a huge pool of actors to pull from, but also the systems in place to access them."

That was the case for Sam Butin, a partner at iNK Stories, who sought Iranian-American voice and performance capture artists for his studio's game *1979 Revolution: Black Friday*. Butin was easily able to find the right performers for the parts and found the entire process of working with the union to be simple and straightforward.

"It was important for us to use the best talent available, so obviously that meant working with [SAG-AFTRA]," he said. "The people at [SAG-AFTRA] were super-helpful; the process was super-painless."

For actors, the contract provides guaranteed minimums, health and retirement contributions and secondary payments for bestselling games, so that performers can share in the success of the creations they helped to make. It also requires developers to divulge ahead of time whether the role will include the use of offensive language, extreme vocal stress or, for performance capture, demanding physical action.

Many actors embrace the creativity of indie games, and for them, the Low Budget Agreement is a great way to work on trailblazing projects while ensuring their interests are protected.

Sarah Elmaleh, an actor whose credits include *Anthem*, *Final Fantasy XV* and *Where the Water Tastes Like Wine*, said she deeply values her work with indie developers.

"I came up in indie games. I find them immensely inspiring, creative and imaginative. The idea of progressing in my career and getting to work on games that have more resources at hand and larger-scale triple-A games mattered to me — there are companies that I think are doing inspiring work at that level — but I never wanted to lose the small, scrappy experimental collaborators," she said.

SAG-AFTRA's other new video game contract, the Interactive Localization Agreement, was created to cover games that were originally made in a foreign language but are being translated into English for the American market. Like the union's other agreements, it sets minimum scale wages, requires contributions to

health and retirement, and puts limits on vocally stressful sessions.

The contract has already received positive responses from the industry. In addition to signing a major video game franchise, a number of large Japanese video game producers have approached the union about utilizing the agreement.

Meanwhile, the climate for actors who work in larger domestic games is also improving. The aftermath of SAG-AFTRA's video game strike, which ended in September 2017, was, ironically, better relations with the industry. At the end of the protracted conflict, developers were left with a deeper understanding of the issues important to SAG-AFTRA members, such as vocal stress, and have shown a willingness to work with the union to improve working conditions. In addition, members got an additional form of compensation in lieu of traditional residuals, an amount beyond the base rate that scales based on the number of sessions. That helped to bring the contract in line with SAG-AFTRA's other agreements so that performers' contributions are recognized and treated

with the respect they deserve.

SAG-AFTRA is also redoubling its outreach by nurturing relationships in the industry and attending more conferences and expos to meet developers, introduce them to the Low Budget Agreement and answer their questions.

Actor Cissy Jones, who has worked on *Destiny 2*, encourages smaller developers to consider union talent on their next project.

"So often, independent developers feel like they don't have the money or the clout to approach a union actor. And we're here to dispel that myth," she said. "We're here. We want to work with you. We love bringing your stories to life. Let's find a way to work together."



For information, contact interactive@sagaftra.org or (323) 549-6815.

Is It Time for Game Developers to Unionize?

It all started in 2004, when the spouse of an employee of a major publisher wrote a blog post highlighting the working conditions for developers there. It started an important ongoing conversation about how workers in the video game industry are treated, and as time has passed, the discussion has moved to the next logical step: unionization of game developers.

As with actors and others in creative industries, employers are

often quick to exploit developers' passion for their craft by overworking and underpaying them. And workers have discovered time and again that hoping for kindness from your employer is a poor substitute for the power of collective bargaining. Some workers have become increasingly vocal

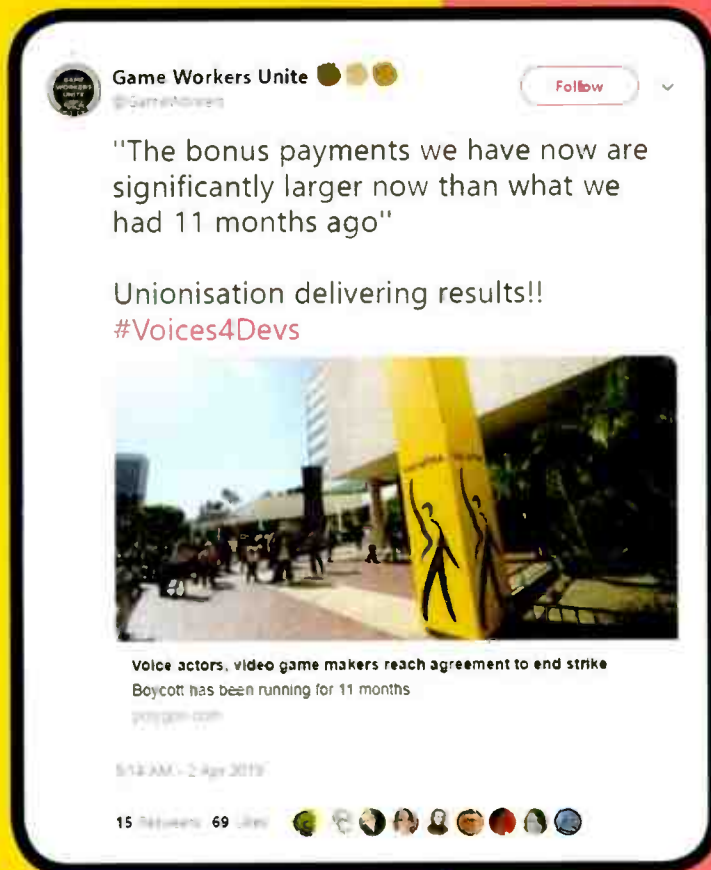
and formed groups such as Game Workers Unite to unionize the industry — and they have been finding allies in established unions.

SAG-AFTRA is one of the group's staunchest supporters, and staff has served as a resource, helping group members learn organizing tactics. Even though game developers are outside of SAG-AFTRA's scope, the union has shown solidarity and helped to raise awareness on the issue.

In addition, Game Workers Unite has used SAG-AFTRA's successful resolution to the video game strike to rally potential members by demonstrating the effectiveness of collective bargaining.

Labor leaders are pitching in as well. In February, AFL-CIO Secretary-Treasurer Liz Shuler wrote an open letter to game developers, encouraging them to organize.

"This is a moment for change. It won't come from CEOs. It won't come from corporate boards. And it won't come from any one person," she wrote. "Change will happen when you gain leverage by joining together in a strong union. And it will happen when you use your collective voice to bargain for a fair share of the wealth you create every day."



Game Workers Unite tweeted about SAG-AFTRA's successful resolution of the video game strike.



A PRO-UNION MESSAGE: IT'S IN THE GAME

Some indie games have gone beyond just hiring union actors and have woven labor themes into their plots.

Signatory game *Where the Water Tastes Like Wine* revolves around folktales and the stories of America's marginalized populations. Taking place in the Great Depression Era, it features characters such as a

And it turns out there's a lot of union and labor sentiment.

"Right now is just a time for me personally, for video games as a whole — maybe for the country as a whole — where these issues are coming to the forefront and seeming way more important."

Before going his own way, Nordhagen co-founded Portland-based video game developer Fullbright in 2012, along with Steve Gaynor and Karla Zimonja. Fullbright has created its own pro-union game, but instead of looking to the lessons of the past, it gazes toward a possible future.

Tacoma finds players unraveling a mystery on an abandoned space station that was populated by a small crew of blue-collar union space workers. The plot touches on labor issues and the dangers of powerful corporations that put



Pullman porter, a member of the Brotherhood of Sleeping Car Porters, which was the first black union in the U.S.; a coal miner who's involved in the mine wars of the early 20th century in West Virginia; a member of an Alabama sharecropper's union; and others.

"*Where the Water Tastes Like Wine* has a very, very strong pro-union message," said the game's developer, Johnnemann Nordhagen. "I was looking at that period of American history and looking for interesting stories we don't hear a lot about in school.

profit over people.

Gaynor said the inspiration for the near-future story came from looking at the injustices of the present.

"We're in a time where wealth disparity is at 1920s levels. There's the gig economy and people just working for algorithms, delivering food or driving," he said. "We're at a point where the groups that are at the top of the economic food chain, like Amazon or Uber ... are using new technology to exploit people and get them to work for as little as possible. And the people that are doing that work aren't unionized."

Video Games Find Their Voice

Early arcade games such as *Berzerk* (1980) and *Gorf* (1981) were among the first to incorporate speech, though it tended to be sparse and stilted. At the time, it cost about \$1,000 per word to compress the data for use in the game, according to video game website Kotaku. We've come a long way since players put a quarter on the screen to queue for a game: The script for *Grand Theft Auto V* was reported to be 3,500 pages and the game employed dozens of voice actors.

Before voices became standard in games, when developers needed a vocal performance, they often did the work themselves, usually with predictably disastrous — and sometimes unintentionally humorous — results. As voices became more common and integral to the games' plots and character development, creators turned to professionals.

The union's first signatory game was *Ground Zero Texas*, a Sega CD game signed June 29, 1993, that incorporated 110 minutes of interactive video. That would be followed that same year by several other games, including *Surf City*, an animated adventure game, and Blizzard Entertainment's now-classic *The Lost Vikings*.

Today's games go beyond merely including voice and motion capture; they need true performances, something SAG-AFTRA members are uniquely equipped to deliver. And while many high-profile games are online multiplayer shooters with little character depth, you don't have to go far to find engrossing story-driven games that wouldn't be the same without the talent and hard work of SAG-AFTRA members.



THE #UNCONVENTIONAL 2019 CONVENTION

As they do every two years, SAG-AFTRA's duly elected delegates and officers join staff in Los Angeles for the union's convention. Taking place at The Beverly Hilton from Oct. 10–13, the convention gives leadership the opportunity to review recent successes, vote for top officers and set the union's priorities — and there might even be some dancing again.

This year's theme is “#unconventional,” since SAG-AFTRA is not your usual union. A lot of business and fun is going to be packed into the convention's four days, starting with the election of the executive vice president and national vice presidents. The other main order of business is the consideration of resolutions and constitutional amendments that help the union set its priorities.

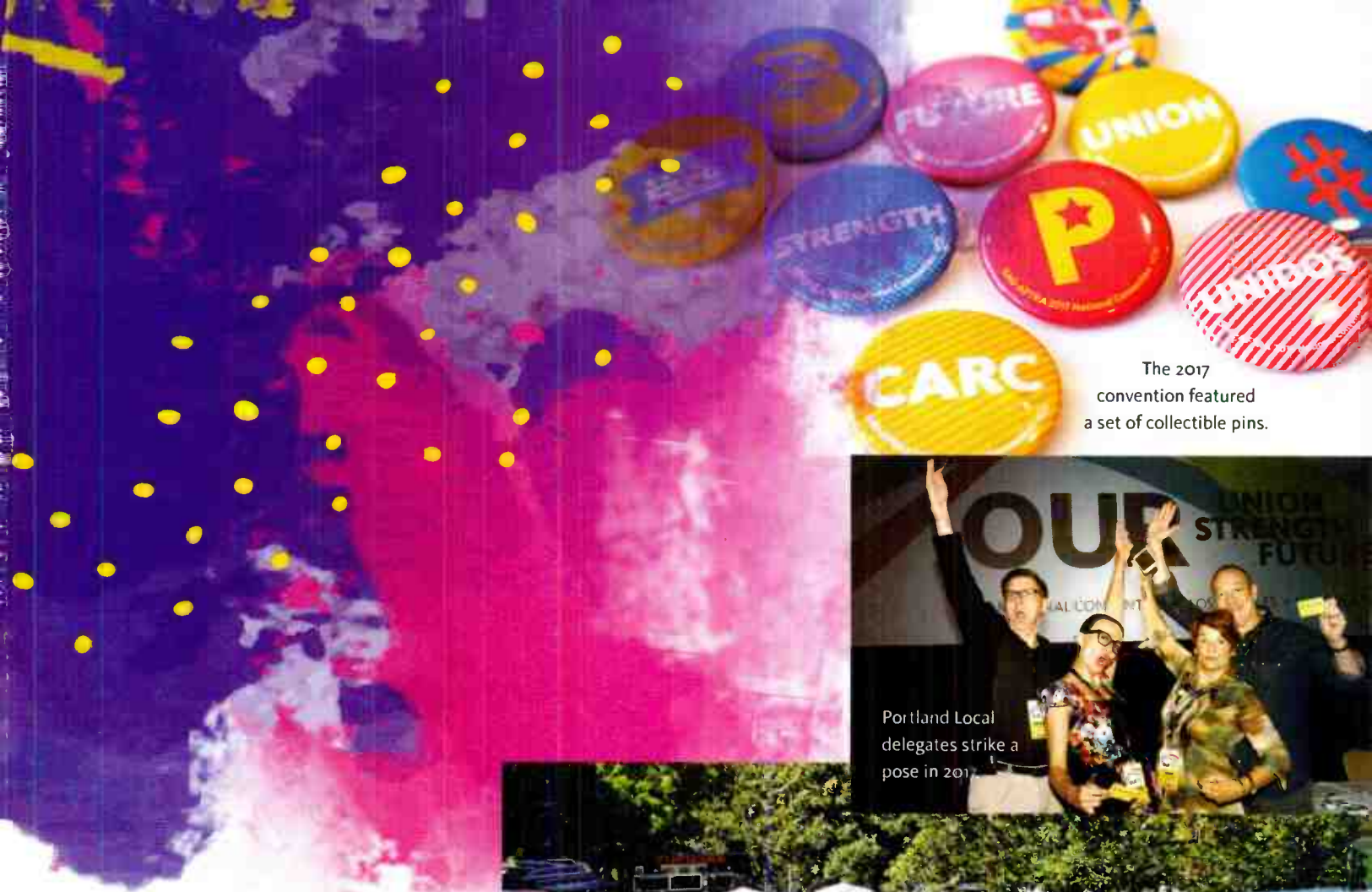
Voting on all these candidates and issues on behalf of the membership will be the delegates, who are chosen in one of two ways: The president, secretary-treasurer and National Board members by virtue of election to those positions also serve as delegates, while the remaining positions are elected at the local level. Included among the positions are representatives of the various member categories, such as actors/performers, broadcasters, dancers, recording artists, singers and stunt performers.

Over the course of the convention, the president, executive vice president,

secretary-treasurer, national executive director and subject-matter experts will present reports recapping the union's successes and challenges over the last two years, where it's headed and the landscape of the rapidly changing industry.

Attendees should also make time in their busy schedules to stop by the resource fair and expo. It will feature booths and tables from partner organizations that offer a variety of products and services to SAG-AFTRA members.

The convention's Friday evening parties have become legendary, and this year's gala will be another night to remember. Not only does it present an opportunity to unwind from the day's business, but it also features the presentation of some important awards. First, the American Scene Awards celebrate diversity and inclusion in entertainment, and is a chance to cheer on those who are pushing boundaries in music, news and entertainment. Next, the George Heller Memorial Awards gold cards honorees are



The 2017 convention featured a set of collectible pins.



Portland Local delegates strike a pose in 2017.

revealed. Kept a closely guarded secret until the moment of presentation, the gold cards honor members and staff who have gone above and beyond in their dedicated service to the union.

One of the most valuable aspects of the convention isn't something you'll find on the official schedule: It's the chance for members from across the nation and across member categories to socialize, share stories and concerns, talk about what works for them in their local and strengthen friendships. Member interaction and solidarity are the soul of the union, and the relationships built at the biennial conventions reverberate long after the delegates have returned home.

Attendees will want to be sure to download the mobile app, which provides all the news and information needed to navigate the convention, as well as deals and discounts for members at nearby businesses. As the date draws closer, be sure to check sagaftra.org/convention for all the latest updates.



Members take a break from the work of the convention to chow down at the food trucks.

National Executive Director David White addresses delegates and leadership at the union's biennial convention in 2017.



INFLUENCE IN THE DIGITAL AGE

The Experts' Advice on

BOOSTING YOUR PRESENCE and CONTENT

SHARE

CLICK

LIKE

Thanks to social media, even an average citizen of modest means can be seen and heard by people around the world. While most people use social media to share thoughts, feelings and other aspects of their personal lives, there is a growing group of often-young, dynamic "influencers" who have turned their online presence into a hub for the latest in lifestyle, social and philanthropic causes and much more. An influencer is defined as a person who has the power to affect the behavior of others through sharing their experiences and knowledge with an online audience. There are two types: "macro-influencers," well-known celebrities, athletes and public figures, and "micro-influencers," everyday people recognized for their knowledge in a specialized market. Macro-influencers tend to carry a lot of clout over online audiences totaling in the millions. Micro-influencers' audiences, however, tend to be smaller in comparison; many average between 1,000 and 100,000 followers, but their fans are much more engaged and, in some cases, develop a rapport with the influencer. Many micro-influencers have been able to transform their online presence into careers in public speaking, writing, podcasting — even acting.

In a recent panel hosted by the SAG-AFTRA NextGen Performers Subcommittee in Los Angeles, digital marketing experts and influencers offered words of advice on how performers and other creatives can build and strengthen their online presence. Here's what they had to say.

CONSIDER YOUR CONTENT

While exploration is always a key factor in choosing a platform (or two), TSMA Consulting founder Ryan Walker points out that it helps to consider what you want your followers to see. After all, platforms offer users a chance to present their content in different ways, and it doesn't hurt to know what works where.

"[For filmmakers], Instagram is the ideal platform for long- and short-form content, but if you are a writer or poet, Twitter is a better space," says Walker. "The most important thing is to find a platform that makes you comfortable."

Jake Watchel, the head of digital for arts and literacy agency Innovative Artists, agrees.

"The art comes first," says Watchel, "The digital [medium] is just a tool used to represent the art."

OPTIMIZE YOUR PROFILE

Performers, take note: The profile page is the first space that reflects who you are, and it's ideal to treat it the way you would a business card with your name, modus operandi and a profile picture.

Most importantly, include contact information, whether it's your own or your representative's. This seems obvious, but Casting Influence co-founder Tanya Bershadsky finds it's a common mistake that frustrates casting directors and talent agents.

"Most of my day is spent tracking people down," says Bershadsky. "And there have been times I have come across someone's profile and wanted to reach out, but I had to give up because I couldn't track them down."

To ensure that you're not missing out on opportunity, include your email address or a link to your acting profile or website.

LEARN FROM THE GREATS

Sometimes the best way to learn how to make your profile more visible is to study the accounts you already follow. More often than not, there's something a more established figure is doing that's easy to emulate, such as using emojis and hashtags.

Digital marketing experts also recommend performers curate their account around three overall themes (e.g., entertainment, business and fitness) to provide followers with a variety of content and to showcase their different skills and interests.

BE RESPONSIBLY AUTHENTIC

Being authentic is more than just being yourself, ensuring that what you are presenting benefits both you and your audience. Trevor Stines, star of CW teen drama *Riverdale* and a macro-influencer with more than 1.2 million Instagram followers, makes sure his online persona is in line with his morals and values.

"You have your own unique voice and can use it however you want, [but] be selective about what you promote," advises Stines. "Remember, your digital footprint lingers."

KNOW YOUR CONTRACT

Many brands are utilizing what is now called "influencer marketing" to promote products and content on social platforms. SAG-AFTRA's word of advice to performers is to contact the union to check if the work falls under one of the Commercial Contracts and to better understand payment provisions under the new Upfront Use Packages. Be sure to contact your local office or call (855) SAG-AFTRA/(855) 724-2387 for more details.



From left, Casting Influence co-founder Tanya Bershadsky, TSMA Consulting founder Ryan Walker and *Riverdale* star and macro-influencer Trevor Stines laugh at a quip from SAG-AFTRA Associate Commercial Strategist Shaine Griffin. All were speakers at the NextGen Performers' *Digital Stars* panel on April 23.

ABOVE ALL, WORK BEGETS WORK

Actor Gregg Martin says that while it may take time to establish and hone your online presence, the most important thing is to get started.

"People get too in-their-heads about

posting: 'No one is going to see it' or 'What if it sucks?'" says Martin. "But getting started in making your content will only help you down the road. People are always watching and, even if something doesn't get many likes or views at first, all it takes is one person to see it. Work gets work."



Los Angeles



L.A. Rams head coach Sean McVay poses with event emcee and SAG-AFTRA National Board member Jon Huertas before leading the 12th Annual HomeWalk.

L.A.'S HOMELESS HEROES

SAG-AFTRA members joined thousands of unionists and fellow Los Angelenos, including members of the L.A. Rams football team, for the 12th Annual United Way HomeWalk, a 5K walk/run, on May 18.

With the help of numerous organizations and union members, this year's HomeWalk raised more than \$1.1 million for housing solutions to end homelessness in Downtown L.A. SAG-AFTRA National Board member and *This Is Us* star Jon Huertas served as host for the day, bringing special attention to veterans, a significant population of the homeless. A team of SAG-AFTRA members joined other unions of the L.A. County Federation of Labor to walk for the benefit of veterans under the banner "Homeless Heroes." Los Angeles Local Executive Director Ilyanne Morden Kichaven served on the event's steering committee with Huertas.

@ For more SAG-AFTRA local information, visit sagaftra.org.

TWO HONORED WITH RALPH MORGAN AWARD

SAG-AFTRA members Daryl Anderson and Susan Boyd Joyce were the recipients of this year's Ralph Morgan Award, honoring their years of dedicated union service.

The May 5 reception and award ceremony took place just prior to the annual L.A. membership meeting held at the Pickwick Gardens in Burbank. Both steadfast unionists, Anderson and Boyd Joyce have worked to advance the union's mission of "fighting for and securing the strongest protections for media artists" and improving the lives of its members.

Established in 1981, the Ralph Morgan Award is the highest honor given by the Los Angeles Local. It is given to honor individuals who embody exceptional service to the Los Angeles Local membership.



Ralph Morgan honorees Susan Boyd Joyce and Daryl Anderson display their newly received awards at the annual SAG-AFTRA L.A. Local membership meeting.

HEALTHY MINDS

At a daylong series of panels at SAG-AFTRA Plaza on May 8, Local members acquired a comprehensive

understanding of mental wellness practice and learned about the resources available, particularly for performers. The event, titled *Bringing Awareness and Coping Strategies to Mental Health*, was organized by the L.A. Health Care Safety Net Committee to give members an opportunity to learn from mental health clinicians and fellow members about why performers tend to be predisposed to higher emotional sensitivity. It provided strategies they can use to help manage various mental health conditions and cultivate the greatest fulfillment in their lives and careers. Attendees enjoyed three panels, a complimentary lunch and a resource room with booths and representatives from organizations that provide aid to SAG-AFTRA members.



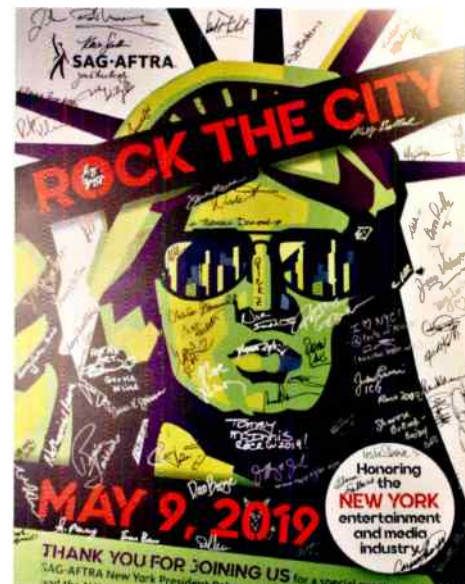
From left, actor Tucker Smallwood, Village Counseling and Wellness Executive Director Suzette Bray and therapist and actor Chad Schwartzman discuss performers' unique proneness to mental health issues.



SAG-AFTRA members from the Buffalo area with Town of Amherst Supervisor Brian Kulpa (back row, second from right) at the Memorial Day Parade in Williamsville, New York.

HONORING MEMORIAL DAY UPSTATE

SAG-AFTRA members from Western and Central New York represented the union at local Memorial Day parades on May 27. MOVE New York Western N.Y./Central N.Y. Subcommittee co-chairs Louise Simon Schoene and Joe Wooley coordinated members' participation in the parade.



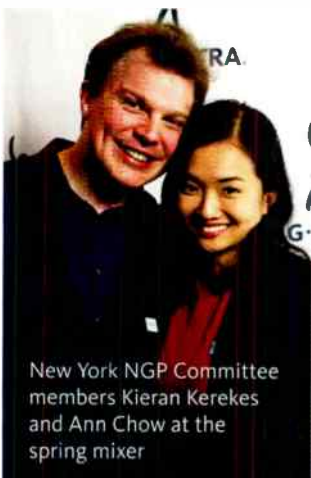
SAG-AFTRA CELEBRATES A DECADE OF ROCK THE CITY

A cross from the bright lights of Lincoln Center at SAG-AFTRA's New York office, SAG-AFTRA New York Local Board and Host Committee members welcomed more than 100 luminaries in entertainment, labor and government May 9 for the 10th anniversary of Rock the City. The annual networking celebration serves to strengthen bonds with current allies and forge new relationships with entities that advance SAG-AFTRA's initiatives. *Backstage* once again served as the annual networking event's media sponsor, and distinguished guests included representatives from the New York Mayor's Office, the Ghetto Film School, the Entertainment Industry Foundation and various industry unions.

New York

NEW YORK NEXTGEN PERFORMERS RING IN SPRING

The New York NextGen Performers Subcommittee held its inaugural spring mixer at the Museum of Jewish Heritage on April 14. The venue was provided by the National Yiddish Theatre Folksbiene. The event provided an opportunity for attendees to mix and mingle with fellow millennial New York SAG-AFTRA peers. Light appetizers and an open bar were provided by the Actors Federal Credit Union, and the music played by DJ Rev Love served as the perfect backdrop to the panoramic views of Brooklyn, the New York Harbor, the Statue of Liberty and New Jersey.

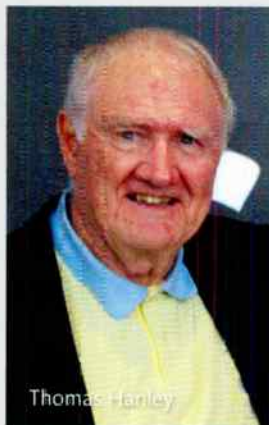


New York NGP Committee members Kieran Kerekes and Ann Chow at the spring mixer

ON THE WATERFRONT PERFORMER GIVEN HONORARY SAG-AFTRA MEMBERSHIP

Thomas Hanley, who performed in the 1954 Academy Award-winning film *On the Waterfront* starring Marlon Brando, received an honorary SAG-AFTRA membership during a special ceremony at the SAG-AFTRA Foundation's Robin Williams Center in New York on May 18.

The then-14-year-old Hanley played Tommy Collins, a young boy who takes care of rooftop pigeons and befriends Brando's Terry. Hanley worked on set for two weeks, earning a total wage of \$500. Although the film gained great commercial and critical acclaim, Hanley did not see the same levels of success in the industry. The payment he received for his work went toward providing for his family, and he was thus unable to pay to join the Screen Actors Guild. Hanley became a longshoreman at age 16. Over his 52 years of work, he became a lifelong advocate of unions and fought to reform the shipping industry. His advocacy included service as the recording secretary for Local 1558 of the International Longshoremen's Association.



Thomas Hanley



Members celebrate at the Ada Lynn Boardroom dedication ceremony.

BOARDROOM DEDICATED IN HONOR OF LOCAL LUMINARY

On April 8, members of SAG-AFTRA and AEA, along with friends and family, gathered to dedicate the Ada Lynn Boardroom at the Dallas-Fort Worth Local office. Stories were shared — many of them true — and all celebrated the force of nature that was Ada Lynn. Lynn joined legacy SAG in 1937, served many years on

Dallas-Fort Worth

the Dallas-Fort Worth board and was recognized by industry and membership for her talent and leadership. Her longtime commitment to the local and her advocacy for union members everywhere was as bold as her portrait, now serving as a constant reminder that Lynn keeps watch on local members leading the way.

Colorado



From left, Local Board member Dulcie Camp, *To the Stars* writer Shannon Bradley-Colleary and Local Vice President Nancy Flanagan.

SAG-AFTRA SPONSORS POPULAR WOMEN'S FILM FESTIVAL

Many thanks to the SAG-AFTRA National Women's Committee for its continued support of the Colorado Local and its participation in and sponsorship of the ninth annual Women+Film Festival at the Sie FilmCenter.

"With the growing focus on the underrepresentation of women in the film industry, especially women with diverse backgrounds, the festival is an important platform to shine the light on women working behind the scenes to create change," said festival founder Barbara Bridges.

Fifteen-plus films debuted this year, along with many special events for attendees, including the SAG-AFTRA-sponsored Female Filmmaker Reception. The closing night reception brought a screening of the film *To the Stars* and a lively Q&A with director Martha Stephens, screenwriter Shannon Bradley-Colleary and lead actor Kara Hayward. Colorado members appreciated the opportunity to see the film and network with other industry professionals. An estimated 2,000 people participated in this year's Women+Film Festival, which ran April 9–14.

Philadelphia



Members show their cards at the annual Philadelphia Local membership meeting.

MEMBERS MIX AT MEMBERSHIP MEETING

The Philadelphia Local held its annual general membership meeting at the IATSE Ballroom in South Philadelphia on May 15, and a good time was had by all. Local officers, staff and board members gave reports, followed by a special presentation from Chief Broadcast Officer Mary Cavallaro. As part of the event, special recognition was given to NBC10 General Manager Ric Harris. Last year, NBC10 and Telemundo 62 moved operations into Center City Philadelphia, and Harris was instrumental in providing stipends for employees to mitigate the costs of parking and city wage taxes. In recognition of his efforts, the Philadelphia Local invited him to speak and acknowledged his work on behalf of his employees. It was a great event!



CONSERVATORY UPS ITS GAME

The SAG-AFTRA Muriel Moore/Danny Nelson Conservatory held its seventh anniversary celebration on May 6. The event, *Agents Roundtable Atlanta: Upping the Game*, included 21 of Atlanta's 24 franchised agents, with 11 agents participating in the panel discussion. Ten more were introduced to the standing-

Atlanta

room-only crowd and, along with the panelists, stayed to meet and talk with audience members after the discussion.

The conservatory anniversary event is the one night each year where the doors are open to all, union and pre-union alike. Like all conservatory events,

the celebration was free to all. The conservatory simply asks that everyone who attends an event bring a food donation for the BCM Food Pantry. This year's 1,037 attendees contributed just shy of 2,000 pounds of food to the food pantry, showing once again what a supportive acting community exists in Atlanta. It was an amazing, information-filled evening. As one participant said, "A lot of jewels were dropped tonight!"

Michigan

MEMBERS HONE THEIR IMPROV SKILLS

Members of the Michigan Local sharpened their skills at Rich Goteri's improv workshop in May. Members participated in a variety of exercises designed to help forge a connection with scene partners, encourage active listening and communicate without words. The larger mission of the workshop was to show that besides the obvious comedic applications, improv can be used in comedy, auditions and life in general.



Members at the workshop.



SAG-AFTRA members from WTOP-FM smile after being notified of their Murrow Award for overall excellence.

WTOP, WBAL RECEIVE MURROW AWARDS

Congratulations to SAG-AFTRA members at WTOP-FM all-news radio in Washington, D.C., and WBAL-AM all-news radio in Baltimore, who were awarded several Edward R. Murrow Awards by the Radio Television Digital News Association.

Among the most prestigious of accolades in news, the Murrow Awards recognize local and national news stories that uphold the RTDNA Code of Ethics, demonstrate technical expertise and exemplify the importance and impact of journalism as a service to the community.

More than 125 SAG-AFTRA members work for WTOP, the largest local radio station servicing the surrounding area.

WBAL-AM serves Baltimore and the surrounding community and delivers news, weather, traffic and thought-provoking talk content. The station employs the largest news staff of any radio station in Baltimore and the surrounding community, providing in-depth reports on local and regional issues.

Washington- Mid Atlantic

Ohio-Pittsburgh



Local President Paul Martno recognizes local member Sean McDowell from WDVE-FM.

VETERAN BROADCASTER REMINISCES AT ANNUAL MEETING

The Ohio-Pittsburgh Local held its annual membership meeting and mixer on the night of May 20 at Olive or Twist in Pittsburgh. Important local business was discussed and members enjoyed socializing. The highlight of the evening was hearing from longtime member Sean McDowell of WDVE-FM about his years of experience on the radio in Pittsburgh.

MASTER ACTING CLASS WITH CHRIS GAME

San Diego

The San Diego Local hosted a master acting class workshop with casting director and acting coach Chris Game.

Held on April 15 at the Musicians' Club of San Diego, Game began the evening with a lesson on the most important tool a performer utilizes when auditioning: networking.

Members began by introducing themselves. When they were done, Game went around the room and repeated each individual's name and information perfectly. The purpose was to show how essential it is for actors to remember the names of the casting directors, readers and receptionists they meet, as it can lead to future auditions and jobs.

Next, members were shown a series of recorded auditions, and they examined each recording. Game highlighted the elements that resulted in certain performers being booked and the mistakes others made that cost them the job or callback.

Afterwards, performers practiced what they learned in a mock audition. Each attendee was filmed, and their performance was played back for analysis and feedback. All agreed it was a fun and informative evening.

LOCAL MEMBERS TO BENEFIT FROM TAX INCENTIVES

New Mexico

New Mexico Senate Bill 2 was signed into law by Gov. Michelle Lujan Grisham on March 29 at a ceremony held at Albuquerque Studios. This legislation gives New Mexico's already-impressive incentives a real boost and puts it on the map with all the other big markets. The new legislation is dynamic and provides stabilized growth.

Senate Bill 2 highlights include:

- Annual cap is raised to \$110 million.
- Production companies that lease or purchase a facility with a 10-year commitment are exempt from the annual cap. This should allow companies to budget over the long term. Netflix is the first beneficiary of this bill.
- Commitment to pay off the backlog of previously owed incentive returns.
- Additional 5% in rebates to productions that shoot outside of the Albuquerque-Santa Fe corridor. This will spread the work around the state by making it more cost-friendly for production.



New Mexico Gov. Michelle Lujan Grisham, fourth from right, front row, is joined by industry stakeholders at the signing of SB 2 into law.

ON THE MOVE IN MISSISSIPPI

The New Orleans Local encompasses a relatively large geographic area. As a lot of its activities happen in New Orleans, the local has been

New Orleans

actively working to reach out to members in Mississippi and other parts of Louisiana. On Feb. 7, the local held a mixer at Rafters Music & Food in Oxford, where members had a great time connecting. On Feb. 8, the local visited the University of Mississippi to give a presentation to student actors on SAG-AFTRA history and contracts, particularly the student contract. More than 30 students from this vibrant film community attended the presentation.

The local has held several events to reach out to universities to create awareness of the student contract and to help students understand eligibility requirements and potential benefits of membership.

While in Mississippi, the local also sponsored the Oxford Film Festival to connect with filmmakers and promote hiring members through the low budget agreements.



From left, members Naheem Garcia, David Solomon Clarke, Mugisha Feruzi, Harkeem Springer and Marshall Berenson say "cheers" with their new SAG-AFTRA New England mugs.

NEW ENGLAND BRINGS FOCUS TO ORGANIZING

The New England Local held its annual membership meeting in Boston on April 11. More than 100 members gathered for the meeting, which covered a variety of topics, including the organizing of broadcast station 90.9 WBUR-FM, the New England Regional Commercials Code and the union's Short Project Agreement. Lisa Strout, the director of the Massachusetts Film Office, delivered remarks and additional reports were

New England

presented by local leadership and staff. A featured panel discussion covered WBUR's organizing effort to recognize SAG-AFTRA as its union. Panelists included WBUR's education reporter, Max Larkin, and Senior News Writer Sara-Rose Brenner as well as SAG-AFTRA Director of Organizing Maggie Russell-Brown.

Panelists spoke about conditions underlying the workers' efforts to unionize, as well as the unit's successful use of social media, particularly Twitter (@wemakewbur), to gain community support and strengthen the effort.

EXPLAINING THE SHORT PROJECT AGREEMENT

SAG-AFTRA Seattle Local President Rik Deskin was a guest speaker before, and panelist after, the U.S. Shorts block of the Spokane International Film Festival on Feb. 2. He spoke about how easy it is for filmmakers to use the SAG-AFTRA Short Project Agreement when they are producing their short films. Deskin set up an information table with theatrical contracts digests to hand out to the festival audience. He also talked about film production and why it is so important to urge legislators to support state production incentives.

Seattle



Rik Deskin speaks to film fest attendees.

TURNING UP THE VOLUME ON AUDIOBOOKS

In Chicago, the Cubs aren't the only ones playing doubleheaders. On April 27, the Chicago Local's Audiobook Committee hosted back-to-back audiobook seminars at the SAG-AFTRA office and the Kaufherr Center.

Members who have completed at least three audiobooks were able to be a part of a morning seminar on navigating the Audiobook Creation Exchange, known as the ACX, and building careers beyond ACX. Popular audiobook narrators Jeffrey Kafer and Andi Arndt hosted. The duo also hosted the afternoon session for audiobook beginners, which included interactive readings chosen via a lottery selection, with Arndt providing feedback. The seminar ended with a



Members gather at the morning session for experienced audiobook narrators.

Q&A, and Arndt and Kafer shared more narrating info, suggestions and advice on how to start a career in audiobook narration. Kafer has narrated more than 500 books in almost every genre for authors such as Clive Barker, Maya Banks and many others. Arndt is a multiple Audie Award winner and has narrated hundreds of titles for all major publishers across many genres.

Chicago

On Location

TAKING THE LEAD IN A CHANGING BROADCAST INDUSTRY

More than 40 members of the San Francisco-Northern California Local met for the third Women in Broadcast luncheon on May 18 in Oakland. The lunch was attended by a cross-section of SAG-AFTRA's local broadcast membership, from anchors and reporters to music DJs, announcers, producers and board operators. The focus of the event was to discuss challenges and opportunities for women in a fast-changing broadcast industry and collaborate on issues outside the workplace. Members enjoyed the opportunity to share their stories and forge connections with their fellow union members. The San Francisco-Northern California Local plans to work with members to plan future events aimed at building a stronger broadcast community.



SAG-AFTRA members gather in solidarity at Scott's Seafood in Oakland.

San Francisco-Northern California

SCENE STUDY WORKSHOP WITH GILDA GRAHAM

On May 18, the Nevada Conservatory hosted a scene study workshop at the Indie Film Factory, which proved to be an excellent venue for the intimate group. Presented by acting coach, producer and screenwriter Gilda Graham, the workshop offered SAG-AFTRA performers the opportunity to work on scenes from a range of films. They were challenged to perform the scenes in different ways and, in some instances, it was the small changes that produced the most dramatic effect. This was particularly evident when one actor was asked to imagine the person he was talking to was someone he cared about. The difference in his performance was visible and palpable. The camaraderie between the actors enabled them to feel comfortable receiving constructive feedback in an encouraging and fun environment.



SAG-AFTRA members at the scene study workshop.

Nevada

Houston-Austin

WORKSHOPS OFFER LEARNING OPPORTUNITIES

The Houston-Austin Local is focused on helping performers hone their acting tools. To that end, the Houston Conservatory invited social media expert Heidi Dean to present a March 24 workshop on marketing and promotion for actors. Members of all ages and varying technical skills traveled across south Texas to learn the art of social media in today's workspace. Performers learned the value of positive social media and its importance to their brand as professionals. There were lots of questions, lots of answers and lots of new Twitter and Instagram users.

Meanwhile, on April 27, Austin members and producers were treated to an extensive course on production management given by Randy Polk, a retired media production professor from the Jack J. Valenti School of Communication at University of Houston. The Austin Conservatory hosted this event at the Austin Public TV studios as part of its ongoing season of workshops.



Members learn about production at Randy Polk's April 27 presentation.



Sean Pratt

AUDIOBOOKS HIGHLIGHTED

On April 28, more than 35 members traveled from around the state to attend the annual membership meeting in Phoenix, graciously hosted at the American Federation of Musicians Local 586 building. Members enjoyed lunch and connecting prior to the meeting. During the meeting, information was provided about contracts, national initiatives and ways to increase union presence and activity locally. Members

asked thoughtful questions of local leadership and staff. Immediately following the meeting, National Director, Organizing Steve Sidawi updated members about the union's efforts on audiobook organizing and provided information on the contracts available to cover this work. Member and audiobook narrator Sean Pratt provided an introduction to the industry and how to get started.

Arizona-Utah



National Organizing Committee member Mark Bradley discusses organizing approaches with broadcasters.

TWIN CITIES BROADCASTERS LEARN THE ART OF ORGANIZING

The Twin Cities Local led a union organizing workshop for broadcasters on March 30 in St. Paul, Minnesota.

The event was led by Local Board member Mark Bradley, who, in addition to his work for the local, serves on SAG-AFTRA's National Organizing Committee as well as on several state and local-led AFL-CIO boards.

The local has a large number of broadcasters relative to its size, which makes it important for member leaders and union broadcasters to have the tools necessary to build stronger broadcast shops.

Bradley's workshop focused on the nuances of one-on-one conversation and how members can better communicate with one another. Attendees also discussed new approaches to organizing to help strengthen their own stations and to help non-union colleagues form unions in their respective locations.

Twin Cities

SET SAFETY IS PRIORITY ONE

Production in the Pacific Northwest is growing at a fantastic rate, and the Portland Local is working to educate people about the importance of safety on set. In April, the local joined in an unprecedented effort with IATSE, DGA and Teamsters to present a set safety expo at the *Pretty Little Liars: The Perfectionists* stages in Clackamas. The expo featured stories from film workers hurt on set and offered information on resources for reporting safety issues. Intimacy Coordinator Kristen Elizabeth discussed her job of protecting actors engaged in shooting intimate scenes.

May saw the local present a special conservatory workshop on actors and stunts. SAG-AFTRA member Jeff McCracken shared do's and don'ts related to action on film and TV sets, and let the attendees know when to leave the action to professionals. As the Northwest's industry grows, the SAG-AFTRA Portland Local will be there to keep media workers safe.

Portland



Portland Local Board member Michelle Damis and IATSE Local 488 Business Agent CDavid Cottrill

ALYSSON BIGGS, IATSE 600

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GEORGIA ENGEL



JIM FOWLER



PEGGY LIPTON



RIP TORN

Roslyn Alexander	5/30/19	Frank Allen Causey	2/7/19	Bruce M. Fischer	4/11/18	Page Johnson	3/27/19
Leslie Allen	6/28/19	Corinna Cechi	6/7/19	Jim Fowler	5/8/19	Freddie Jones	7/9/19
Leif Ancker	4/12/19	Ralph Chan	4/29/19	Henry C. Fraind	6/28/19	Isaac Kappy	5/13/19
Fran Anthony	5/20/19	Beth Chapman	6/26/19	Bob Francis	6/24/19	Bert Karl	5/8/19
Cheryl Arkin	12/11/18	Leah Chase	6/1/19	Michele Gardner	3/19/19	Joan Kaye	10/2/18
Gregory Austin	3/27/18	Francis G. Clark Jr	4/20/19	Penny Gaston	5/25/19	Noah Keen	3/24/19
Ricardo Barber	12/17/18	James B. Cobb	5/4/19	Yetta Ginsburg	6/13/19	Douglas Fairbanks Kelley	9/15/17
Daniel Bardol	12/26/17	Tony Colter	6/18/19	James W. Glaser	4/6/19	Phil Kelley	6/11/19
Leslie Barni	3/30/19	O'Neal Compton	2/18/19	Marilyn Gleason	4/2/19	Ken Kercheval	4/21/19
Catfish Bates	4/8/19	Art Conto	3/29/19	Yolanda Gonzalez	2/17/19	John Kinsella	5/17/19
Joseph A. Basile	7/4/19	Tim Conway	5/14/19	Ronald Grant	12/9/18	Jesse Kirkland	5/27/19
Gerry Becker	4/13/19	Chet Coppock	4/17/19	Paul James Gregory	2/26/19	Donald E. Klein	7/3/19
Al Z. Becker	7/9/19	Marge Corbo	2/14/19	Allen Guidry	5/3/19	Jerry Klein	8/17/18
Ruth Beckford	5/9/19	Glenn Crespo	7/26/18	Wesley Allen Gullick	2/20/19	Rosemary Knower	3/27/19
Paul Benjamin	6/28/19	Steve Dash	12/18/18	Lee Hale	5/10/19	Al Koss	11/10/18
Kenya Bennett	4/26/19	Maggie Myers Davidson	5/14/19	Michael Proctor Haney	12/5/18	David Anthony Kunz	5/2/19
Elaine B. Betts	5/21/19	David Ian Davies	5/20/19	Anthony Hanlon	10/21/18	Alexander Kuznetsov	6/6/19
Larry Blackman	3/7/19	Doris Day	5/13/19	Ernest K. Harada	4/5/19	Kevin Laughon	2/19/19
Allen Bloomfield	9/24/18	Mary Jennings Dean	5/1/19	Nick Harper	3/27/19	Michael Leglaire	1/5/15
Jay M. Boryea	7/19/19	Susan Dempsey	6/3/19	John E. Hartman	11/10/18	Zoanne LeRoy	10/30/18
Susan White Bowden	4/26/19	Erick Devine	4/18/19	Austin Hay	11/5/18	Charles Levin	7/13/19
Cameron Mica Boyce	7/6/19	Bobby Diamond	5/15/19	Roberta Haynes	4/4/19	David P. Lewis	4/1/19
Ordell W. Braase	3/25/19	Bob Dorian	6/15/19	Bob Heitman	5/22/19	Peggy Lipton	5/13/19
Charles D. Brady	4/18/19	Billy Drago	6/24/19	Randall E. Heller	12/5/18	Eddie LoRusso	12/28/18
Anthony Brand	10/10/17	Terri Duhaime	5/30/19	Gordon Herigstad	4/23/15	Frenchie Love	6/11/19
Ruth Goldstein Brandeis	1/11/16	Charles Duval	10/25/17	Lawrence Holofcener	3/4/17	Kenneth F. Lundie	1/18/18
Jimmy Briscoe	12/4/18	Robert Earle	6/5/19	Gloria Hoye	7/3/19	Robert Lussier	4/19/19
Bill Buck	8/25/18	Vinnie Earnshaw	4/1/19	Thorne Humphrey	2/16/19	Lilly Lyman	12/18/18
Kate Randolph Burns	4/30/19	Georgia Engel	4/12/19	Gregg Hunter	5/15/19	Anthony Tony Major	6/10/19
Irving Burton	3/15/19	Bobby Fagan	4/14/19	Eddie Ikeda	7/15/18	Dottie Major	4/9/19
Carmine Caridi	5/28/19	Reed Farrell	7/6/19	Michael K. Janowiak	4/5/19	Eric Mansker	4/7/19
Noel Carroll	7/8/17	Vi Faulkner	4/29/19	Larry Flash Jenkins	4/25/19	Quentin Mare	4/21/19

*Please note: Due to publishing deadlines, notices that are received outside of these dates will be considered for future publication.

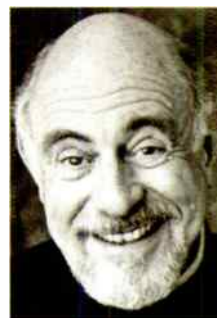
Maurice Marks	12/11/17	Nicholas Rudall	6/19/18
Glenn Wilson Martin	5/12/19	Robin Ruinsky	3/30/19
Peter Masterson	12/18/18	George Salazar	4/9/17
Peter Mayhew	4/30/19	Ervin Sanders	11/12/16
William S. Mayhugh	10/12/18	Sal Saverino	9/12/18
Billy Mayo	6/4/19	Kevin Scannell	3/25/19
Donna McAfee	4/22/19	Carl Schell	6/6/19
Ron McArthur	2/26/19	Lauren Scott	5/27/19
Ed McDermott	3/5/19	Nancy Shanks	5/10/19
Fay McKenzie	4/16/19	Richard Shaw (Bushwick Bill)	6/9/19
Jim McMullan	5/31/19	Steven Shaw	3/19/19
Sylvia Miles	6/12/19	John Shearin	4/9/17
William Charles Mitchell	4/23/19	John Shelton	5/10/19
Robert Modica	3/14/15	Barbara Shepherd	5/23/19
David Mooney	4/2/19	Stefanie Sherk	4/20/19
Nancy Moore	12/23/17	Geoffrey Sherman	3/12/19
David Neubauer	5/19/19	Sammy Shore	5/18/19
Denise Nickerson	7/10/19	D.L. Shroder	3/29/19
Kip Niven	5/6/19	Tony Slomkoski	3/26/19
Jim Nixon	5/10/19	Carol Soldo	4/23/19
Stephanie Niznik	6/23/19	Robert D. Sorrells	6/11/19
John O'Leary	6/5/19	Craig S. Spurney	6/6/19
Bingo O'Malley	6/4/19	Dick Stewart	5/31/19
William Patrick O'Hagan	5/19/19	Peggy Stewart	5/29/19
Chris Oswald	8/24/18	Jack Sullivan	4/22/19
Joseph Parisi	4/27/19	Jo Sullivan	4/28/19
Renee Paul	2/16/19	Eric Summers	4/9/19
Clifford Albert Pellow	5/2/19	Jim Sutton	10/25/15
Barbara Perry	5/5/19	Bob Tatrn	7/23/18
Jim Perry	11/20/15	Nathaniel Taylor	2/27/19
Stevenson Phillips	8/29/15	Rip Torn	7/9/19
Carmelita Pope	4/3/19	Michael Paul Troy	1/16/19
Dayna Price	1/6/19	Mike Valverde	12/23/18
Joe Allen Price	6/10/19	Kimberly Villanova	12/12/18
John Quijada	4/12/19	Chuck Walling	4/4/19
George Chick Rankins	5/17/19	Watson Watring	4/18/19
The Great Rasputin	5/10/19	Geoffery W. Webb	11/11/19
Leon Rausch	5/14/19	Stuart Weiss	5/25/19
Mac Rebennack (Dr. John)	6/6/19	Lance Wesley	5/8/19
Leon Redbone	5/30/19	Don Szahn Williams	10/28/18
Irene Reider	9/10/18	Bruce H. Williams	2/9/19
David Rodriguez	3/14/19	Andrew Wilkerson	7/3/19
Lyn Michele Ross	4/16/19	Max Wright	6/26/19
Scott Rowe	1/20/17	Zeus Zephyn	6/10/19



BARBARA PERRY, an actor, singer and dancer who was a recipient of the SAG-AFTRA Founders Award last year, passed away May 5 at the age of 97.

Barbara Perry became a Screen Actors Guild member in 1934, one month before her 13th birthday. When she joined, she was already a seasoned professional who began her career at the age of 4 and, by the mid-1930s, was believed to be the only child performer who had appeared in concerts, stage, opera, radio, screen and television. During World War II, she entertained the troops at USO shows. More recently, she appeared with comedian Louie Anderson in the FX series *Baskets*.

In a ceremony at the National Board meeting in October 2018, Perry was presented with the Founders Award, which honors early members of SAG-AFTRA's predecessor unions, SAG and AFTRA, who have provided meritorious service to fellow members.



REED FARRELL, a broadcaster, actor and writer who served as AFTRA president from 1989–1993, passed away July 6.

Farrell joined AFTRA in 1955 and Screen Actors Guild the following year. He made his mark as an actor, voiceover artist and narrator in television, films, commercials and industrial films, and as a writer of hundreds of TV and radio spot commercials.

In January of 1958, while a disc jockey at KWK in St. Louis, he was filmed smashing rock 'n' roll records, declaring "Rock 'n' roll has got to go — and go it does at KWK." The "record-breaking" campaign was not Farrell's idea — he enjoyed rock — but was ordered to do it by the station's president after staff agreed that rock had "dominated the music field long enough." The film clip of Farrell destroying the records has been used in numerous documentaries.

The joint AFTRA and SAG commercials strike in 1979 inspired him to participate in his union. Soon after being elected AFTRA national president, he explained: "Back in 1979 when we went on strike with the commercials contract, I decided to get active and vowed that I would never walk a picket line again without having had something to say about it. I've been active ever since."

After completing his presidency in 1993, he was presented with AFTRA's George Heller Memorial Gold Card No. 37.

MEMBER PERKS!

Your membership in SAG-AFTRA affords you great opportunities to show your card and save.

DEALS & DISCOUNTS FOR SAG-AFTRA MEMBERS

ACTORS ACCESS PLUS

Members receive 20% off of the annual rate for Actors Access Plus by Breakdown Services. Actors Access is Breakdown Services' hub for actors to manage and submit for union roles. Upgrading to an Actors Access Plus annual membership includes unlimited submissions to projects posted on Actors Access. If you are a new subscriber or want to extend your current subscription, visit actorsaccess.com. Be sure to check off your union status and enter your SAG-AFTRA ID number as part of the registration process.

FLOWERS AND GIFT BASKETS

Union Plus flower delivery service provider Teleflora offers a 20% discount to union members. The company is committed to using local florists for deliveries, with no drop shipments for flowers and gifts ordered online or by phone. Get ready for the summer season and make someone special feel even more special. Visit unionplus.org for more.

ENTERTAINMENT DISCOUNTS

Union members deserve a break from high-cost entertainment. As a union member, it is now more affordable for you and your family to enjoy movies and theme parks, videos and DVDs, and much more. Visit unionplus.org. Under the Benefits + Discounts tab, you can find movie tickets and other entertainment discounts in the Travel + Fun section. Use reference member ID number 744387769.

AT&T WIRELESS PLANS

Staying connected, calling a friend or texting your mom should never break the bank. SAG-AFTRA members save 15% on wireless service with AT&T. New and current users should reference the FAN number 3508840 for the discount. For more information, visit unionplus.org.

UPS STORE

The UPS Store does more than shipping. With more than 4,300 locations nationwide, chances are there's one near you. Members can get 15% off eligible products and services such as copies, mailboxes, packaging and shipping. Check out sagaftra.org under Membership + Benefits for more details on each service. Make sure to show your paid-up SAG-AFTRA member card to receive the discounts at UPS Stores.

ZIPCAR

What if there was a new car parked by your home or office that you could use whenever you wanted? What if you never had to worry about paying for gas and insurance? Well, that's what car rentals with Zipcar are like. SAG-AFTRA members can join Zipcar today for a \$35 annual membership fee — a savings of \$35 annually when compared to non-discounted plans. Flat discounted rates apply Mondays at 12:01 a.m. through Fridays at 11:30 p.m., and apply to all vehicles, including luxury cars and cargo vans. Standard personal plan rates apply on Saturdays and Sundays. For more information, call (646) 276-7108 and mention you are a SAG-AFTRA member.



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THE SAVINGS ADD UP!

SAG-AFTRA's Non-Member Agency Fee Notice and Policy

The following is SAG-AFTRA's Notice and Policy concerning non-member agency fee payers. A copy of this Notice and Policy, which was developed to comply with applicable legal requirements, will be published annually by SAG-AFTRA. A copy also will be provided to individuals the first time they are covered by a SAG-AFTRA collective bargaining agreement that includes a union security clause, and to SAG-AFTRA members who resign from membership.

Employees who work under a SAG-AFTRA collective bargaining agreement that contains a union security clause are required, as a condition of employment, to pay dues and initiation fees to SAG-AFTRA. Employees who work under a SAG-AFTRA collective bargaining agreement have the right to decide whether to be a SAG-AFTRA member or non-member. If an employee elects not to be a member, the employee nevertheless must, in many states, including California and New York, still pay to the union equivalent agency fees and initiation fees, subject to a possible reduction as set forth below.

Any individual who chooses not to become or remain a member of SAG-AFTRA forfeits the right to enjoy SAG-AFTRA member-only rights and benefits. **Employees should consider the many benefits of union membership that are not available to non-union agency fee payers.** These valuable benefits of membership include the right to attend and participate in union meetings and to serve on union committees; the right to participate in the formulation of collective bargaining demands and to vote on union contracts and in strike votes; the right to nominate and vote for candidates for union office; the right to run for union office; the right to participate in screenings, awards programs, casting workshops, personal service agreement workshops and other professional seminars; the right to invoke the SAG-AFTRA name in resumes and individual promotional materials; assistance with franchised talent agencies; and eligibility for supplemental benefit and discount programs.

Each year, SAG-AFTRA will prepare a report that verifies the breakdown of SAG-AFTRA expenditures between those that are devoted to "representational" activities and those that are devoted to "non-representational" activities. Expenditures on representational activities ("Chargeable" expenditures) include, but are not limited to, expenses related to the following: negotiations with employers; enforcing collective bargaining agreements; informal meetings with employer representatives; member and staff committee meetings concerned with matters relating to employment practices and/or collective bargaining provisions; discussion of work-related issues with employers; handling employees' work-related problems through grievance and arbitration procedures, administrative agencies or informal meetings; union administration, litigation and publications relating to any of the above. Expenditures on non-representational activities ("Non-Chargeable" expenditures) may include those spent on community services; charitable contributions; lobbying; political activities; cost of affiliation with non-SAG-AFTRA organizations; external organizing; and litigation and publications related to non-representational activities. The most recent Audit Report indicates that approximately 95.04% of SAG-AFTRA's expenditures were devoted to representational/Chargeable activities. A copy of the auditor's most recent report will be provided each year to individuals the first time they are covered by a SAG-AFTRA collective bargaining agreement that includes a union security clause, and to

SAG-AFTRA members who resign from SAG-AFTRA membership.

A non-member fee payer has the right to object to financially contributing to SAG-AFTRA expenditures for non-representational activities. A non-member who desires to make such an objection must submit a signed written objection to the non-member's local office of SAG-AFTRA. All objections must contain the objector's current home or mailing address.

Non-members who submit an objection as outlined above will have their agency fees (and, if applicable, initiation fees) reduced as long as they remain non-members. Individuals who have not previously been subject to a SAG-AFTRA collective bargaining agreement with a union security clause who elect to become objectors, and SAG-AFTRA members who resign their membership and elect to become objectors, will have their agency fees reduced as long as they remain non-members.

Non-member fee payers will have the option of challenging the most recent verified calculation of the reduced agency fees/initiation fees before an impartial arbitrator appointed by the American Arbitration Association, and the disputed portion of fees will be held in an interest-bearing, separate escrow account pending the arbitration decision. All such challenges must be submitted in a signed writing to the non-member's local office of SAG-AFTRA. SAG-AFTRA will consolidate all objections that have been received in any given year in one arbitration proceeding, which will be held in or about February of the next year.



As the executive secretary of AFRA, Emily Holt may have been the first woman to lead an American Federation of Labor union. In this photo, taken in Atlantic City on Aug. 10, 1939, she is seated, center, with the executive secretaries of three other organizations during an IATSE takeover dispute. From left: Leo Fischer, American Guild of Musical Artists; Alan Correlli, Theatre Authority; Kenneth Thomson, Screen Actors Guild; and Maida Reade, American Guild of Variety Artists.

SAG-AFTRA SPECIAL COLLECTIONS

EMILY HOLT: FRONT AND CENTER

Emily Christine Schultze Holt was used to being the exception. When the newly created American Federation of Radio Artists' board of directors chose her to become head executive in 1937, she became what is believed to be the first woman to head an American Federation of Labor union. A graduate of Cornell University's Class of 1917, at age 20 she was the sole female law graduate in her class of 10 law majors, as well as the only female among the 14-member Board of Editors of Cornell's 1917 *Class Book* and *Cornellian* yearbook.

In a world where the law profession was overwhelmingly male, Holt stood out. Hired as associate counsel by Actors' Equity in 1927, she was one of three female attorneys depicted in a 1928 newspaper article titled "Pretty Portias Win on Merit Alone," evoking Shakespeare's character from *The Merchant of Venice* who disguises herself as a male apprentice attorney. Her photo was captioned "Mrs. Emily Holt, associate counsel for the Actors' Equity, New York, is a striking example of a very pretty and successful young Portia."

At a June 1934 hearing, Holt spoke bluntly to the all-male representatives of the Radio Code Committee of the National Recovery Administration's Code Authority, charged with setting working conditions in radio, for not taking Equity seriously:

"[T]here is no probability that the Code Authority means to gather sufficient information to reflect existing conditions in radio with any accuracy. The only way in which performers can get anything done is to write into the Code the provisions formulated by Equity, with which I am familiar and with which I am in accord, and to let them stand an examination as to their fairness and practicability."

Holt soon left Equity to join her lawyer husband, Harper Holt, in Texas, but would be lured back to New York to head AFRA in 1937 and co-negotiate the first contracts.

Emily Holt was proud of AFRA's progress and addressed delegates at the inaugural convention in St. Louis in November 1938, painting a word picture of the young radio union's growth: "It is as though we started in the summer of 1937 as a small group of artists before a great blank wall on which we were to inscribe an enduring mural. Each in his own degree of contribution has added to the brushwork and the outline, until at the end of the year the mural emerges as a complete picture and we can see the figures, what they are doing and understand the theme and the underlying significance of our work."

In April 1946, she resigned her position and was succeeded by AFRA's treasurer, George Heller. She passed away in 1976 at age 80.

4TH ANNUAL
PATRON
OF THE
ARTISTS
Awards

BENEFITTING

SAG-AFTRA
FOUNDATION



Last year's 2018 honorees Jeffrey Katzenberg, Harrison Ford, Spike Lee and Lady Gaga at the 3rd Annual Patron of the Artists Awards. The 2019 honorees will be announced this fall.

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