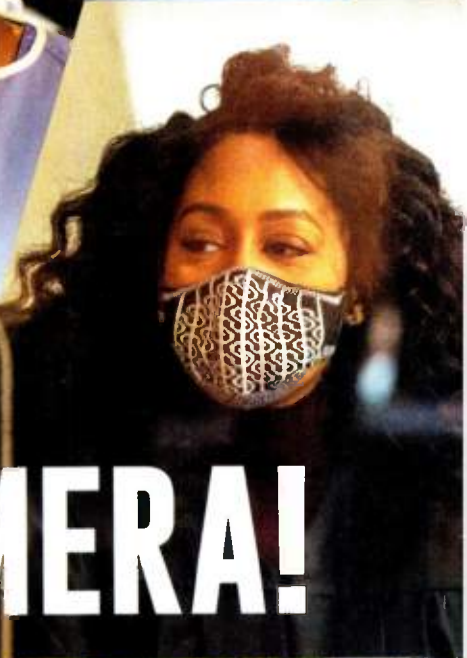


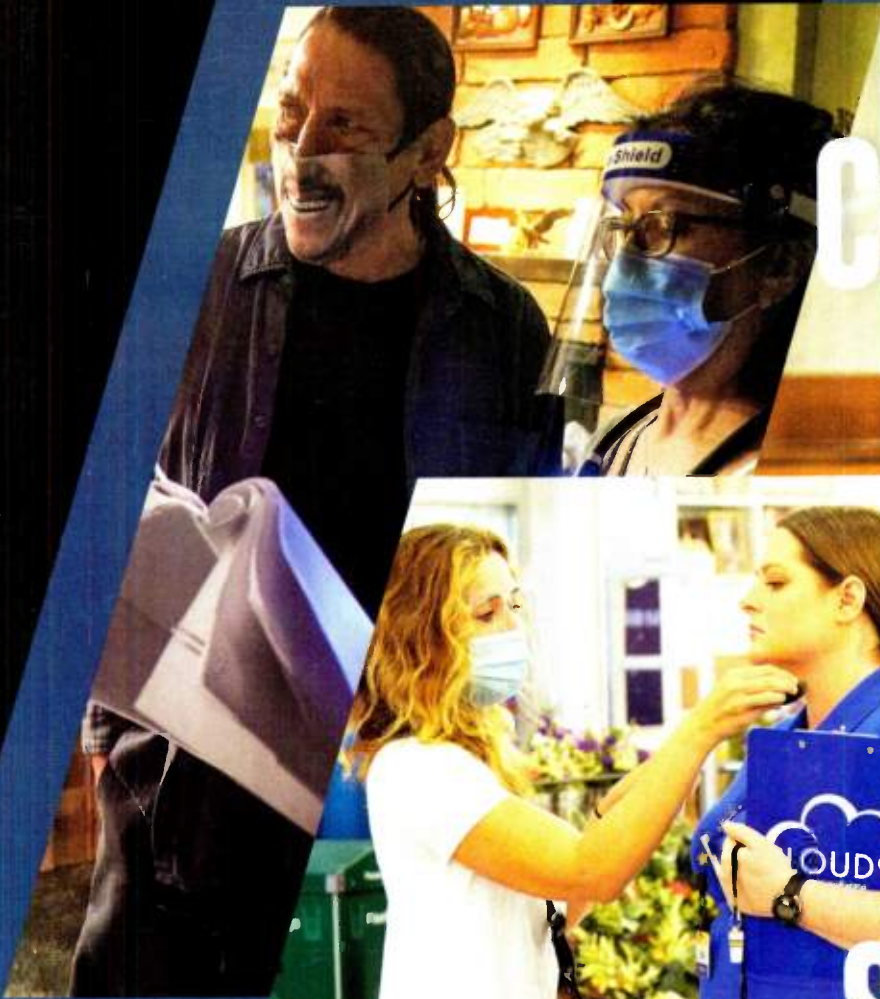
 **SAG·AFTRA**

WINTER 2021

LIGHTS!



CAMERA!



SAFETY!

FOR YOUR SAG AWARDS® CONSIDERATION - OUTSTANDING PERFORMANCE BY A CAST IN A MOTION PICTURE

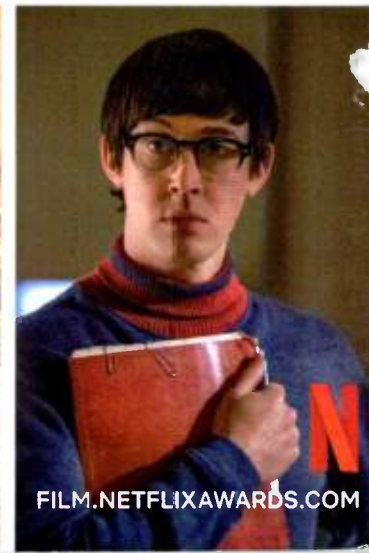
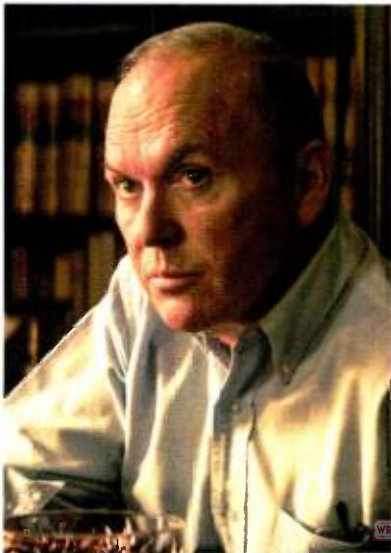
YAHYA ABDUL-MATEEN II, SACHA BARON COHEN, JOSEPH GORDON-LEVITT, MICHAEL KEATON, FRANK LANGELLA,
JOHN CARROLL LYNCH, EDDIE REDMAYNE, MARK RYLANCE, ALEX SHARP, JEREMY STRONG

"A STAGGERING, UNIFORMLY EXCELLENT ENSEMBLE."

NEW YORK POST



WRITTEN AND DIRECTED BY
AARON SORKIN
**THE TRIAL OF THE
CHICAGO 7**



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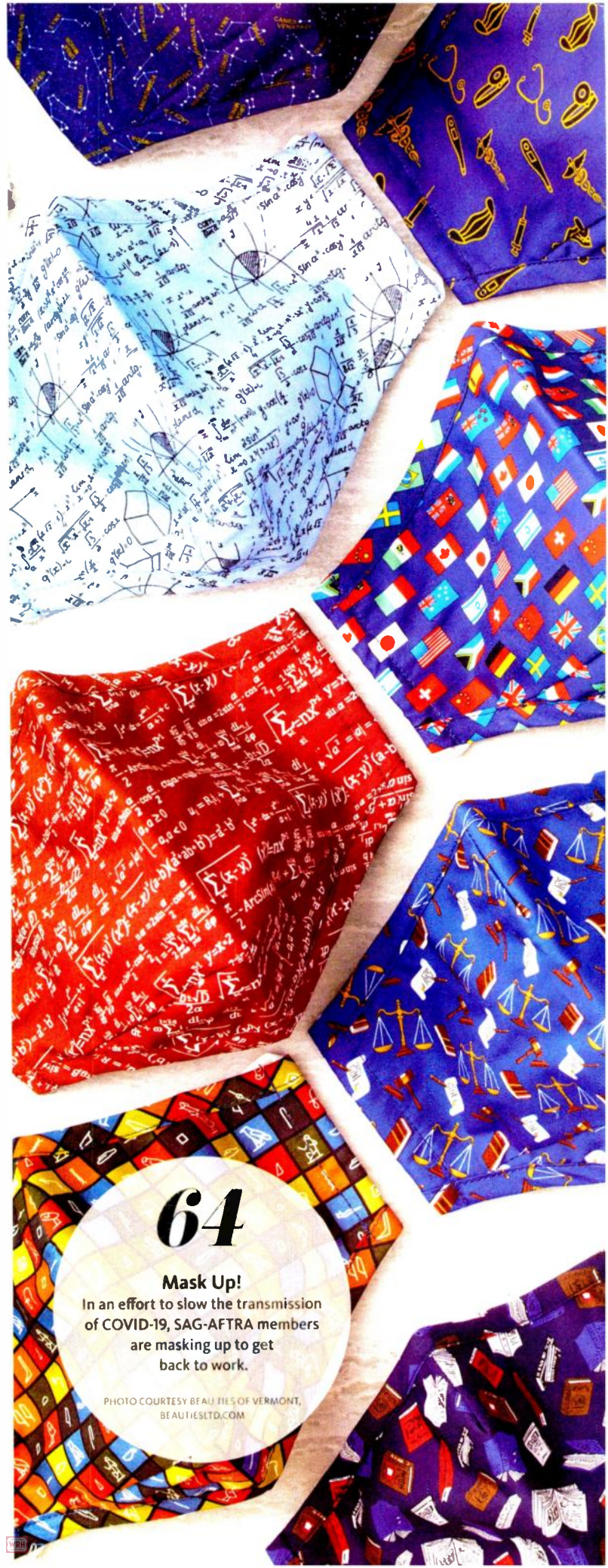
With new safety protocols in place, members are slowly but surely (and safely) getting back to work.

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Mask Up!

In an effort to slow the transmission of COVID-19, SAG-AFTRA members are masking up to get back to work.

PHOTO COURTESY BEAU TILES OF VERMONT,
BEAUTIFULSD.COM

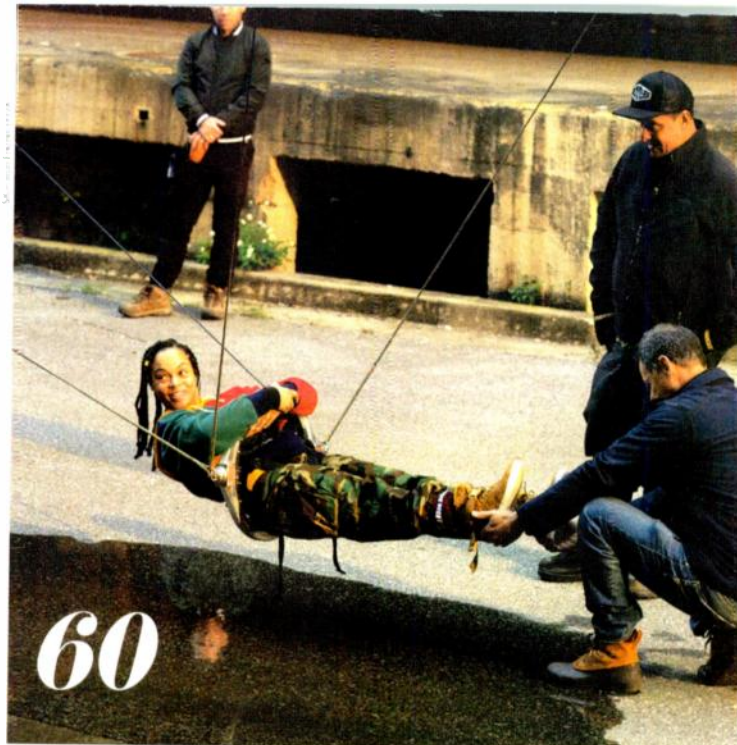
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Top, union stunt performer Natascha Hopkins on the set of the Netflix film *Project Power*. Above, SAG-AFTRA Washington-Mid Atlantic Local President Lance Lewman joins local presidents in sending a message to members.

About the cover ...

With union safety protocols in place, SAG-AFTRA members are returning to work, clockwise from top: *NCIS: New Orleans*' CCH Pounder (photo courtesy CBS); *All Rise*'s Simone Missick (photo by Erik Voake/CBS); *Law & Order: SVU*'s Ice T and Jamie Gray Hyder (photo by Virginia Sherwood/NBC); *Superstore*'s makeup artist Ashlee Mullen and Lauren Ash (photo by Greg Gayne/NBC); and *The Conners*' Danny Trejo and director Jody Margolin Hahn (photo by Eric McCandless/ABC).



ACTION ITEMS @

Look for this symbol throughout the magazine to find out how you can take action.

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For Your SAG Awards® Consideration

OUTSTANDING PERFORMANCE BY A CAST IN A MOTION PICTURE

GARY OLDMAN • AMANDA SEYFRIED • LILY COLLINS • ARLISS HOWARD • TOM PELPHREY • CHARLES DANCE

“★★★★★

A TOWERING PERFORMANCE BY GARY OLDMAN.

A CAREER-BEST FOR AMANDA SEYFRIED.

THE FILM IS STUFFED FULL OF GREAT PERFORMANCES, FROM ARLISS HOWARD TO TOM PELPHREY AND CHARLES DANCE. LILY COLLINS IS SUPERB.”

EMPIRE



“A Masterpiece. A Superb Ensemble.”

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National Headquarters NYC..... (212) 221-7300
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actorsfund.org/careertransition ext. 454
Entertainment Industry Foundation..... (424) 283-3600
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FOR YOUR SAG AWARDS® CONSIDERATION

BEST ACTRESS

Viola Davis

BEST ENSEMBLE

Viola Davis, Chadwick Boseman, Glynn Turman,
Colman Domingo, Michael Potts, Jonny Coyne

BEST ACTOR

Chadwick Boseman

“UNQUESTIONABLY CHADWICK BOSEMAN’S FINEST PERFORMANCE,
crackling with passion, intelligence and anger, and delivered with an eyeball-magnetizing feline grace.”

THE TELEGRAPH

**“VIOLA DAVIS DELIVERS THE MOST ENGROSSING,
INSPIRED TRANSFORMATION OF HER CAREER.**

Her performance is magnetic.”

INDIEWIRE

“THE BEST PICTURE OF THE YEAR.

The incomparable actors drive home Wilson’s enduring themes
of race, religion, exploitation and the reality of the American Dream.”

PARADE



**MA RAINEY’S
BLACK BOTTOM**



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ILCA Award Winner for
General Excellence and Best Publication Design



WOW!

I am the mother of proud SAG-AFTRA member, actress, musician, composer, songwriter and writer Rosie Foss.

A lovely article about Rosie with pictures of SAG-AFTRA President Gabrielle Carteris, Los Angeles Local President Patricia Richardson and Rosie wearing masks that she made appeared on page 23 of your *SAG-AFTRA* summer magazine.

Wow! Wow! Wow!

Rosie was screaming: "Oh my gosh! Oh my gosh! Oh my gooooooosh!"

Thank you very much for incredible recognition of her hard work in helping people as much as she can. It means a lot to all of us.

Oxana Foss

PRIVILEGE

Privilege encapsulated: "If I can do this, so can they."

As protests vent this country's pressurized institutional racism, it's appalling that privilege is still framed as a binary concept.

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.

Privilege is not black and white. Attention spans should expand to include multicolored hues through which voicelessness can truly be understood.

The intersectionality of humans is infinite, and so are the ways in which we understand ourselves and how others understand us. One can be privileged while being poor, female or gay.

The 2020 crises demonstrate how identity is co-opted. People once disdainfully referred to as "unskilled labor" are now disingenuously called "essential workers," while being exploited. Opponents of organized labor who earlier this year decried the "unfairness" of having to join a union now denounce human rights abuses as if one position weren't directly related to the other.

It's time for an expansive counter-narrative: "Only if *we* can do this ..."

Efrain Villa

New Mexico Local

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Los Angeles, CA 90036
Letters may also be faxed to
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"★★★★★. THE MOST VITAL
FILM YOU WILL SEE THIS YEAR."

"THE ENSEMBLE IS OUTSTANDING."

"DELROY LINDO IS
MAGNIFICENT AND SEARING."

"NORM LEWIS, CLARKE PETERS, ISIAH WHITLOCK JR.
AND DELROY LINDO ARE TREMENDOUS."

"THE PERFORMANCES ARE SUPERB."

"DELROY LINDO GIVES A MONUMENTAL PERFORMANCE."

"CHADWICK BOSEMAN
IS FANTASTIC."

THE ARIZONA REPUBLIC

"JONATHAN MAJORS
IS EXCELLENT."

HEADLINE

"DELROY LINDO RISES
TO A TRANSCENDENT
SPIRITUAL INTENSITY."

THE NEW YORKER

FOR YOUR SAG AWARDS CONSIDERATION

DA 5 BLOODS

WRITTEN BY DANNY BILSON & PAUL DEMEO AND KEVIN WILLMOTT & SPIKE LEE
DIRECTED BY SPIKE LEE

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N

A Letter from the President



GABRIELLE CARTERIS

“Only through our collective voice and unity of purpose can we continue to make real, measurable and meaningful progress for our members.”

Dear Member,

These have been extremely challenging times for all of us. Our entire performers' community and our larger global community endured a year like no other in recent memory. The pandemic tested our spirits and sometimes exhausted our goodwill.

From a near-shutdown of our industry to the massive shift to working from home for most of our staff team, we have faced a completely changed environment. For many, isolation and economic uncertainty have added an additional layer of trauma.

As I reflect on these past months and look toward the new year, three things come to mind that have sustained us in 2020 and which will help move us forward in 2021: resilience, solidarity and concern for each other.

This helped us to create a detailed framework of safety protocols, allowing our members to return to safer workplaces. The agreement was created through a painstaking and collaborative process with our sister unions Directors Guild of America, International Alliance of Theatrical Stage Employees, International Brotherhood of Teamsters and the Basic Crafts, nationally recognized medical and scientific experts and in tandem with our employers. The goal was to make sure every member of every union could go back to work as safely as possible.

It has been a remarkable success, and

it is imperative that we do not waiver if we are to continue to work and keep the industry open. Research in New York and Los Angeles shows the rate of infection is far below the national average.

We resolved a disagreement with Actors' Equity Association. Through collaboration and understanding, we were able to negotiate and preserve SAG-AFTRA's historic jurisdiction in recorded and broadcast media in all its forms. It's a major accomplishment that resolves the jurisdictional dispute and codifies a clear understanding of our settled jurisdiction going forward.

In the midst of significant social and political upheaval, we continued our union's historic role combating inequity and injustice. From supporting Black Lives Matter to speaking up to end performers' exposure to sexual misconduct, we have made great strides for our members and our broader community. And, we shall continue on.

Though vaccine distribution is around the corner, we are still in the midst of a virus surge. People are feeling isolated and vulnerable and day after day our country, its values and even our union are under attack. Rampant anti-unionism is coming at us from outside and fearmongering and misinformation are attacking us from within.

We need each other now more than ever. Only through our collective voice and unity of purpose can we continue to make

real, measurable and meaningful progress for our members.

Stand strong. Don't accept unfounded accusations as truth. In a world of alternative facts, the only way to ensure accurate information is to hear from the experts rather than some outside source that has no standards or procedures for ensuring accuracy.

Cory Booker said it best: "We don't always have to agree, but we must empower each other, we must find the common ground, we must build bridges across our differences to pursue the common good. Toast to the common good, which is needed more now than ever."

Industry moves to day-and-date product releases on movie screens and streaming screens will recast the way we work for decades to come. There is a battle before us. We are fighting in real time to protect our members and our contracts. We will only win if we stop our infighting and turn away from self-serving actions that weaken our collective.

I know this has been unimaginably hard on so many of us, and I thank you for your courage, your strength and your trust.

Here's to a safe and healthy 2021.

Strength in unity,

Gabrielle Carteris

FOR YOUR SAG AWARDS' CONSIDERATION

"THE CAST IS

BRILLIANT."

DIGITAL SPY



"GEORGE CLOONEY

GIVES A PERFORMANCE UNLIKE ANY WE HAVE EVER SEEN HIM GIVE BEFORE. A UNIFORMLY STRONG CAST, ALL OF THEM GIVING PERFORMANCES NOTABLE FOR THEIR RESTRAINT."

THE HOLLYWOOD REPORTER

"MOVING.

GEORGE CLOONEY BRINGS GRAVITAS AND PAIN TO HIS WORLD-WEARY CHARACTER. STRONG WORK FROM FELICITY JONES, DAVID OYELOWO AND KYLE CHANDLER."

MIRROR

THE
MIDNIGHT
SKY



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Letter from the Executive Vice President



REBECCA DAMON

“Beware of catchy slogans. True solutions take time, consensus and a whole lot of work. Our strength really is in our unity.”

Dear Member,

I was recently reminded of the old Schoolhouse Rock *I'm Just a Bill* song, and how solutions to problems, from idea to implementation, take time and a whole lot of committed people working together.

The union recently achieved a major victory in New York, when Gov. Cuomo signed a right-of-publicity bill that expands the protections of members' images and voices (see story on page 18). It was the culmination of a yearslong effort.

That's something I'm proud to say SAG-AFTRA has gotten pretty good at. With this right-of-publicity bill, the union built partnerships, enlisted allies and rallied member support. We took many trips to Albany to educate lawmakers and make our case. We worked with attorneys, elected officials, technology experts and, most importantly, our members. And we succeeded.

Another example of a demonstrably successful resolution to a complex problem is the back-to-work safety protocols (see page 64). Working with our sister unions and employers, we were able

to put into place science-based protocols that help protect members while allowing them to continue working.

In a member-led union like SAG-AFTRA, these victories are only possible with member engagement. But members can only be effective if they educate themselves, because you can't successfully achieve new gains or protections in a contract if you don't know what the current contract contains.

Conversely, misinformation deeply undermines our power. Most of the challenges we face are multifaceted and complex; if solutions were easy, we would have implemented them a long time ago. Beware of catchy slogans. True solutions take time, consensus and a whole lot of work. Our strength really is in our unity.

This has been a difficult year for all of us. We are living through the unimaginable. I have felt this personally, as I have lost many friends and members of my extended family to COVID-19. So many people are suffering from financial and food insecurities.

With the winter upon us, may we take a moment to check in on each other and make the extra effort to lift each other

up. There's still a long way to go, but with the recent vaccine approvals, an eventual end appears in sight if we remain vigilant in the meantime.

This pandemic has disrupted business as usual, and as tough as it has been, we must take the opportunity to reinvent ourselves. The entertainment industry is changing. What we return to won't be the same as what we left. And the union is in a moment of change, as well. We have been adapting to our altered reality and, under these difficult circumstances, meeting these challenges with innovation, imagination and inspiration.

As we push to make it through this pandemic, please continue to be safe and look out for yourself and your fellow members. Wishing you all the best and a new year that's better than this last one.

Onward together,

Rebecca Damon

FOR YOUR SAG AWARDS® CONSIDERATION

OUTSTANDING PERFORMANCE BY A CAST IN A MOTION PICTURE

Meryl Streep • James Corden • Nicole Kidman • Keegan-Michael Key • Andrew Rannells
Ariana DeBose • Jo Ellen Pellman • Tracey Ullman • Kevin Chamberlin • Mary Kay Place • Kerry Washington



"THE ENSEMBLE CAST IS SUPERB
IN EVERY WAY."

DEADLINE

"JO ELLEN
PELLMAN IS
VIBRANT."

MIRROR

"A PERFECT ENSEMBLE.
MERYL STREEP IS
SENSATIONAL."

VARIETY

"NICOLE
KIDMAN
SPARKLES."

USA TODAY



THE
PROM



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Letter from the Secretary-Treasurer



CAMRYN MANHEIM

“SAG-AFTRA is committed to equity of opportunity, fair contracts and safe working conditions for all members.”

Dear Fellow Union Member,

This year of shared sacrifice has given new meaning and purpose to our union’s solidarity. Our members, our families and our industry are coming through the storm by standing together. It has been a reminder of why SAG-AFTRA exists, and why we have each other’s backs in both good times and bad.

For our union, that means back-to-basics fiscal management: Don’t spend more than we’re taking in. We never forget that dues are real dollars that you worked hard for — and they should provide real value for you and your families. That’s what you have organized and advocated for, and it’s what every member deserves. The hard decisions we’ve had to make as an organization have helped us maintain solid financial footing so we can be there for you and for future generations of members.

I’m pleased to report that the union is on plan and tracking to budget. Revenue and expenses are as anticipated, and we are navigating the pandemic and the dramatic drop in production and revenue. We are also beginning to see a return to work across contracts and expect to see this improve even further over the next two quarters.

That is why we worked so hard to negotiate return-to-work protocols so

production could restart and members could get back to work. Through unprecedented inter-union collaboration, our leaders got members safely back on sets, earning wages and doing the work you love. I’m grateful to my fellow elected members and the SAG-AFTRA staff for leading this charge. As always, standing together and standing firm was the best move we could make. Throughout the instability of recent months, one thing is certain: SAG-AFTRA is committed to equity of opportunity, fair contracts and safe working conditions for all members.

We have completed and launched an important project this fall with our digital joining process. It now takes just four minutes to sign up online. And, even in the midst of this terrible pandemic, professional performers and journalists are thrilled to become members of this organization. More than 1,326 new members have joined in the past four months — more than double the number in the previous four months. This means an increase in initiation fees that is helping to maintain our stable fiscal footing.

Yet even as some members begin to get back to work, too many are still waiting and wondering what the future holds. That’s why we continued our dues payment relief program so that members in financial distress can easily request an extension or an installment plan

without a late fee. We developed a new online reporting and tracking system for payments and royalties claims so that we can get money in your pockets faster, and we continue to fight on Capitol Hill for stimulus funds for our members to help everyone through this challenging time until production is fully back up and running.

As a new year begins, I am thankful that with vaccines starting to be distributed and more performers getting back to work, there’s finally a hint of light at the end of the tunnel. This has been a long road, full of painful sacrifices, change and growth. Ultimately, it’s because we walked this long road together that our future looks bright. That’s why we have a union — not for the easy times, but for the hard times when we all need a helping hand. I have never been prouder to be a SAG-AFTRA member.

In health and solidarity,

Camryn Manheim



**FOR YOUR SAG AWARDS®
CONSIDERATION**

Outstanding Performance
by a Male Actor
in a Leading Role

**JOHN
DAVID
WASHINGTON**

MALCOLM & MARIE

Outstanding
Performance
by a Female Actor
in a Leading Role

ZENDAYA



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WRN

Letter from the National Executive Director



DAVID WHITE

“Our commitment remains undiminished to advance technology and workflow process to ensure constant improvements to member services.”

Dear Member,

We have just closed the chapter on this uniquely difficult year for our union and for the country as a whole. To be sure, significant challenges for our members and staff await as we begin the long journey toward a “post-pandemic” life, now that vaccines have been approved. Yet, thankfully, when the pandemic is finally behind us, we will be well positioned as an organization to support and protect our members in 2021 and beyond.

There is good reason to have a sense of relief with last year behind us. We began 2020 on a high note on so many fronts: record-breaking earnings for members and revenue for the union, a string of broadcast organizing victories, and continued progress in key areas such as legislative advocacy and member engagement in locals across the nation. Then, when COVID-19 arrived and the industry abruptly shut down in March, the world shifted dramatically. With a few notable exceptions (broadcast journalism, voiceover recording), the virus brought work, travel and community routines to a virtual standstill. We immediately focused our attention on the critical task of protecting our members and staff, safeguarding our institutions and working

in partnership with others to ensure the industry could recover as quickly as possible.

Although the year has been full of heartache for families across the globe, it is important to see as well the positive work that has emerged in response to this grave ordeal, and the foundation it lays for the future. The safety protocols negotiated by the unions and studios are rightly praised by observers across the country as a unique triumph of industrywide collaboration. At the time of this writing, the data indicates that our production sets remain safe work environments despite the surge in community infection rates in various North American cities. This trend will help to ensure the jobs that are thankfully returning for members will continue to expand in number, providing critical wages for our members and their families, opportunities for small businesses that play such a vital role in production, and revenue for the stressed institutions throughout the industry.

The year was also shaped by the energy of the Black Lives Matter movement and related efforts to expand the issue of equity and inclusiveness. As a union, we added our voice and advocacy to this issue, particularly within the labor movement. We opened our community platforms to amplify the voice of people

of color, women, LGBTQ+, persons with disabilities and others who continue to demand a seat at the proverbial table. We have continued our work to deepen the industry’s commitment to the role of intimacy coordinators, and we have recently established a task force to address the issue of equity and inclusiveness within our stunt community. These efforts will lead to valuable results and change in the months and years to come.

On the operations front, we continue to make progress with organizing, particularly in the area of broadcast news. Our commitment remains undiminished to advance technology and workflow process to ensure constant improvements to member services. Each of these changes will translate into significant upgrades to your union experience as a member.

As the new year unfolds before us, I hope this message finds you and your families safe, and that you were able to enjoy the season’s holidays.

In solidarity and looking forward,

A handwritten signature in black ink that reads "David P. White". The signature is stylized and cursive.

David White

FOR YOUR SAG AWARDS® CONSIDERATION

"VANESSA KIRBY is a WONDER in a CAREER-DEFINING PERFORMANCE."

VANITY FAIR

"GRADE A. ELLEN BURSTYN is SCORCHING."

THE PLAYLIST



P I E C E S
O F A
W O M A N

A FILM BY KATA WÉBER AND KORNÉL MUNDRUCZÓ



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National Board Authorizes New Task Force for Stunt Community

Also Passes Motions for Safety and 2021 Convention

The SAG-AFTRA National Board met by videoconference on Oct. 30 and Dec. 14, focusing on back to work issues, diversity and concerns over misinformation about the health plan changes.

At the Dec. 14 meeting, the board instituted a rule requiring members to adhere to the COVID 19 safety protocols and passed a resolution aimed at correcting misrepresentations about SAG-AFTRA Health Plan changes, directing members to the plan's official site to get the facts.

At its Oct. 30 meeting, the board overwhelmingly approved the appointment of the Task Force on Ensuring Fair and Equitable Hiring Practices Within the Stunt Community to develop recommended protocols to ensure fair employment of stunt performers (see story, page 60).

SAG-AFTRA President Gabrielle Carteris said, "We have heard the personal stories of 'paintdowns,' 'wiggings,' harassment and bias, and we stand together to say 'no more.' This board recommitted itself to our mission of diversity, equity and inclusion for underrepresented stunt performers. Today, we are taking decisive action to address these systemic issues."

Also, Chief Contracts Officer Ray Rodriguez recommended the creation of a Dubbing Steering Committee and an agreement for micro-budget entertainment productions with budgets of less than \$20,000 (see story below).

The board also appointed the Wages & Working Conditions/ Negotiating Committee for the Sound Recordings Code negotiations and passed a motion to hold the upcoming 2021 national convention virtually.

A Not-So-Tiny Agreement Packs a Big Punch

SAG-AFTRA is pleased to introduce its newest entertainment contract, the Micro-Budget Project Agreement. "Micro" streamlines the signatory process for live-action projects budgeted at \$20,000 or less per picture or episode, and allows for negotiable terms, making it an efficient option for projects that need a fast turnaround. Unlike other contracts that have a longer process, if your project qualifies for Micro, you can be cleared to start immediately upon submission of your application, provided that you notify performers of the Micro Agreement's terms.

Another benefit of the agreement is the automation of the signatory process. This, along with the negotiable terms, requires less staff time to administer projects and frees

up resources to dedicate to higher-budgeted productions that are more likely to generate payments, pension and health plan contributions, and residuals.

Under Micro, projects can be exhibited on free-to-consumer new

and social media platforms, at film festivals, on public access TV, for Academy Award consideration and demo purposes, and in the classroom. Contact SAG-AFTRA at (855)SAG-AFTRA (855-724-2387) or info@sagaftra.org for more details.



SAG-AFTRA and AEA Reach Agreement on Pandemic Waiver

Waiver Provides Much-Needed Assistance to AEA Members while Codifying SAG-AFTRA's Exclusive Jurisdiction over Live Theater Recorded or Streamed for Exhibition to a Remote Audience



“We are pleased that we are able to help create work opportunities for AEA members, while protecting SAG-AFTRA jurisdiction in the theater space now and into the future.”

– Joint member message from SAG-AFTRA President Gabrielle Carteris and National Executive Director David White

Left, the SAG-AFTRA leadership team meets to discuss the tentative waiver agreement prior to the final negotiation session with Equity.

SAG-AFTRA and Actors’ Equity Association reached an agreement affirming work done for recorded or broadcast/livestreamed media, including the transmission of live theater performance outside the theater itself, falls within SAG-AFTRA’s exclusive jurisdiction.

Recognizing the challenges for theater during the pandemic and that the only way for live theater companies to reach audiences is by recording and/or streaming productions to a remote audience, SAG-AFTRA has agreed to waive its jurisdiction and permit AEA

to cover certain projects during the pandemic period with a term concluding Dec. 31, 2021, subject to limitations including distribution on platforms like Netflix, Amazon, Hulu and other streaming platforms.

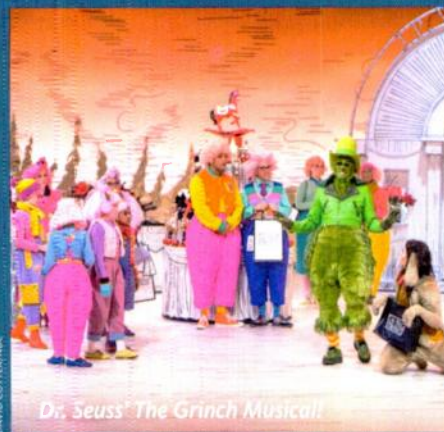
SAG-AFTRA-covered productions have included shows from Broadway, such as *Diana: A True Musical Story*, *Hamilton* and *Peter Pan* as well as regional productions of *The Ballad of Emmett Till* and *A Christmas Carol*.

Equity also agreed that it will not rely on, argue, or cite the fact that it is performing certain work during the

pandemic period as evidence of Equity’s jurisdiction, nor will it accept work from an Equity or other theater that violates the agreement without the express consent of SAG-AFTRA.

The tentative agreement was reached on Nov. 19 and was approved unanimously by the SAG-AFTRA National Board and Actors’ Equity Association National Council.

Representatives for SAG-AFTRA and Equity praised the collaborative process that allowed the parties to come to the table and reach a solution that serves the best interests of both of their memberships.



SAG-AFTRA covers staged productions from Broadway to regional theater that can be enjoyed at home on your television, mobile devices and radio.

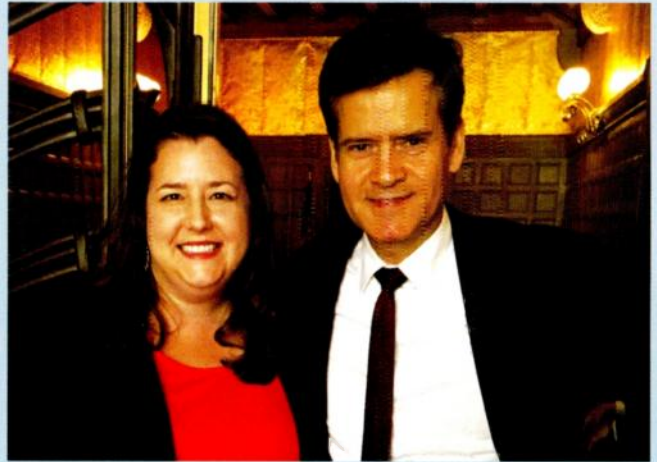
Members in New York Gain Protections for Voices, Images

New York Gov. Andrew Cuomo has signed legislation that was strongly supported by SAG-AFTRA to provide right-of-publicity protections and prevent the abuse of people's likenesses.

The law protects the images and voices of SAG-AFTRA members and their families, in life and now post mortem, from unwanted and unauthorized commercial exploitation, and it provides strict prohibitions against the publication and dissemination of digitally created, nonconsensual, sexually explicit material.

"We are thrilled that Gov. Cuomo signed this important and hard-fought bill that protects not only our members, but society as a whole. I want to thank Executive Vice President and New York Local President Rebecca Damon and the many members who engaged with us in achieving this crucial legislation," said SAG-AFTRA President Gabrielle Carteris.

"This bill is an important part of our ongoing efforts to safeguard our members. We can't thank our members and staff enough, including former Screen Actors Guild President Richard Masur, New York Local Executive Director and Chief Deputy General Counsel Jeffrey Bennett, and their respective



Prior to the pandemic, SAG-AFTRA Executive Vice President and New York Local President Rebecca Damon thanks state Sen. Brad Hoylman for supporting the bill to protect digital replicas of actors, athletes and musicians in New York state.

committees and teams, as well as Gov. Cuomo and the New York Legislature for this accomplishment," said Damon.

Thanks also go out to New York state Sen. Diane Savino, Assemblywoman Helene Weinstein, New York State Senate Majority Leader Andrea Stewart-Cousins, New York State Senate Deputy Majority Leader Michael Gianaris, Assembly Speaker Carl Heastie, U.S. Rep. Joseph Morelle, New York State AFL-CIO President Mario Cilento and New York State AFL-CIO Legislative Director Mike Neidle.

Extension and Due Date Reminders

In October, members received their SAG-AFTRA semi-annual dues statement along with information on the due date extension and installment plan for members experiencing COVID-19-related financial hardship. Since then, another extension was approved that extended the deadline for requesting a due date extension to Jan. 4, 2021.

If you requested the dues relief extension by Dec. 10 or Jan. 4, your first installment payment is due no later than Jan. 14. Making your payment by this date allows critical services of the union, such as residuals processing, legal advocacy and member support services, to continue without disruption. Please note that your first installment payment *must* be received no later than Jan. 14 and your second payment (with the April 2 due date) *must* be received on or before April 12, respectively, to maintain good standing for the November

2020 dues period (assuming no prior dues period payments are owed).

Refer to your billing statement for complete information. Please visit sagaftra.org/billing-portal to pay your dues. You can also pay online at (855) 736-0900 (have your SAG-AFTRA ID ready when calling). If you have a question about your dues bill, please contact (866) 855-5191 (Monday-Friday, 7 a.m.-5 p.m. PT). As always, our top priority is serving members as we weather this storm together. Stay safe, be well and thank you.

Election Eligibility Reminder for the Dues Relief Extension

In order to meet the November dues period good-standing eligibility requirement to be nominated for election as a national or local board officer, National Board member, local board member and convention delegate, members who opted to take advantage of the COVID-19 Dues Relief Extension by

Jan. 4 must ensure that all November 2020 dues bill payments are made in compliance with the program as follows: Your first installment payment must be received on or before Jan. 14 and your second payment with the April 2 due date must be received on or before April 12.

If your November dues payment is not received by Jan. 4, 2021, and you have not made a request for a dues extension by Jan. 4 or if your dues payments are not in compliance with the installment deadlines outlined above, you will not be eligible to run for a national or local board office, national board, local board and convention delegate position. Failure to pay dues in accordance with the COVID-19 Dues Relief Extension may also affect your ability to vote, nominate and participate in referenda.

 Visit sagaftra.org/billing-portal to make a dues payment.

FOR YOUR SAG AWARDS® CONSIDERATION

OUTSTANDING PERFORMANCE
BY A FEMALE ACTOR IN A LEADING ROLE

SOPHIA LOREN

“Sophia Loren is simply
MAGNIFICENT.”

THE WASHINGTON POST

“Sophia Loren’s return to the
screen is nothing less than
TRIUMPHANT.”

DEADLINE

“Sophia Loren is as
MAGNETIC
as ever.”

THE GUARDIAN

the life
ahead

SAVE THE DATE

Labor Innovation & Technology Summit Goes Virtual

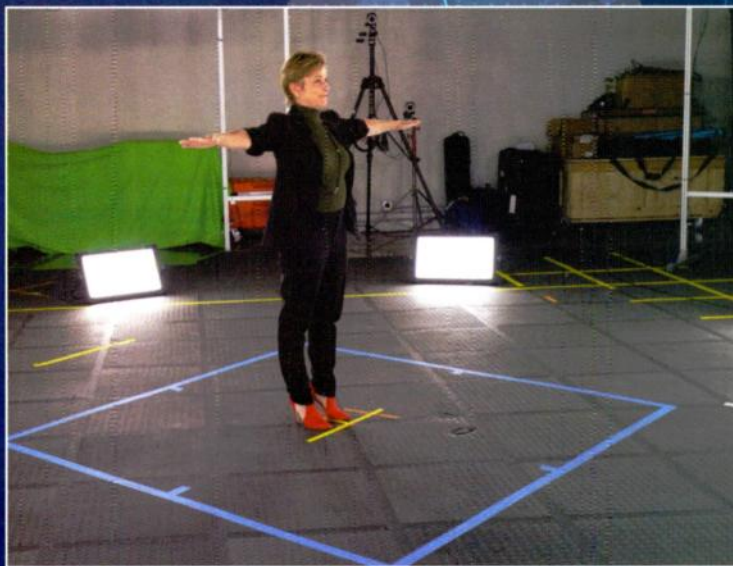
Mark your calendars for SAG-AFTRA's 3rd Annual Labor Innovation & Technology Summit to be held virtually on **Thursday, Jan. 21, 2021** in partnership with the AFL-CIO. This full-day event is free and open to the public.

Follow us on social media or visit sagaftra.org/labortechsummit2021 for updates and details.    

Prez Captured in Motion for Upcoming Tech Summit

SAG-AFTRA President Gabrielle Carteris visited the Mobile Motion Mocap studios in Glendale, California, on Nov. 6. The studio specializes in performance capture and virtual reality for games, concerts, live shows and more.

As part of her walkthrough of the facility, Carteris spoke to the studio's head, Irfan Merchant, and had the opportunity to learn about its technology. Toward the end of the visit, she was captured on volumetric video, an emerging technology that goes beyond 360-degree photos to give more depth and space to captured images. The video is set to be part of a demonstration to be showcased at the Jan. 21 Labor Innovation & Technology Summit, an annual event where labor union leaders and subject-matter experts discuss how emerging technologies shape today's workforce.



SAG-AFTRA President Gabrielle Carteris takes part in a demonstration of volumetric video at the Mobile Motion Mocap studios in Glendale, California.

Video Game Contract to Continue Until 2022, Includes Pay Increases

SAG-AFTRA and some of the industry's largest video game employers have agreed to a two-year extension of the 2017 Interactive Media Agreement that provides a boost to wages and health and retirement contributions for voiceover and performance capture performers. The extension took effect Nov. 8, 2020, and extends to Nov. 7, 2022.

"We are pleased to have reached this agreement with the employers. The COVID-19 pandemic has disrupted the entertainment industry, but work on video games, much of which can be done remotely, has continued. This extension

allows members to keep working and have some certainty during an uncertain time," said SAG-AFTRA President Gabrielle Carteris.

Under the extension, which was agreed to earlier in 2020, wages will increase 3% per year and health and retirement contributions will increase 0.5%. The nine employers that are party to the agreement are Activision Productions Inc., Blindlight LLC, Disney Character Voices Inc., Electronic Arts Productions Inc., Formosa Interactive LLC, Insomniac Games Inc., Take 2 Productions Inc., VoiceWorks Productions Inc. and WB Games Inc.

The Interactive Media Agreement Standing Committee, chaired by voice actor Keythe Farley, unanimously approved the contract extension, and it was subsequently unanimously approved by the Executive Committee, acting on behalf of the National Board. SAG-AFTRA Chief Contracts Officer Ray Rodriguez served as lead negotiator.

"Rather than enter full-scale negotiations, the committee proposed extending the 2017 agreement. The compensation increases and benefit enhancements allow us to sustain the growth in earnings for members," said Rodriguez.

A close-up shot of Amy Adams sitting in the driver's seat of a car, looking out the window with a thoughtful expression. Her long, wavy hair is visible, and the car's interior and window frame are partially seen.

**“AMY ADAMS AND
GLENN CLOSE ARE
FEROCIOUS.”**

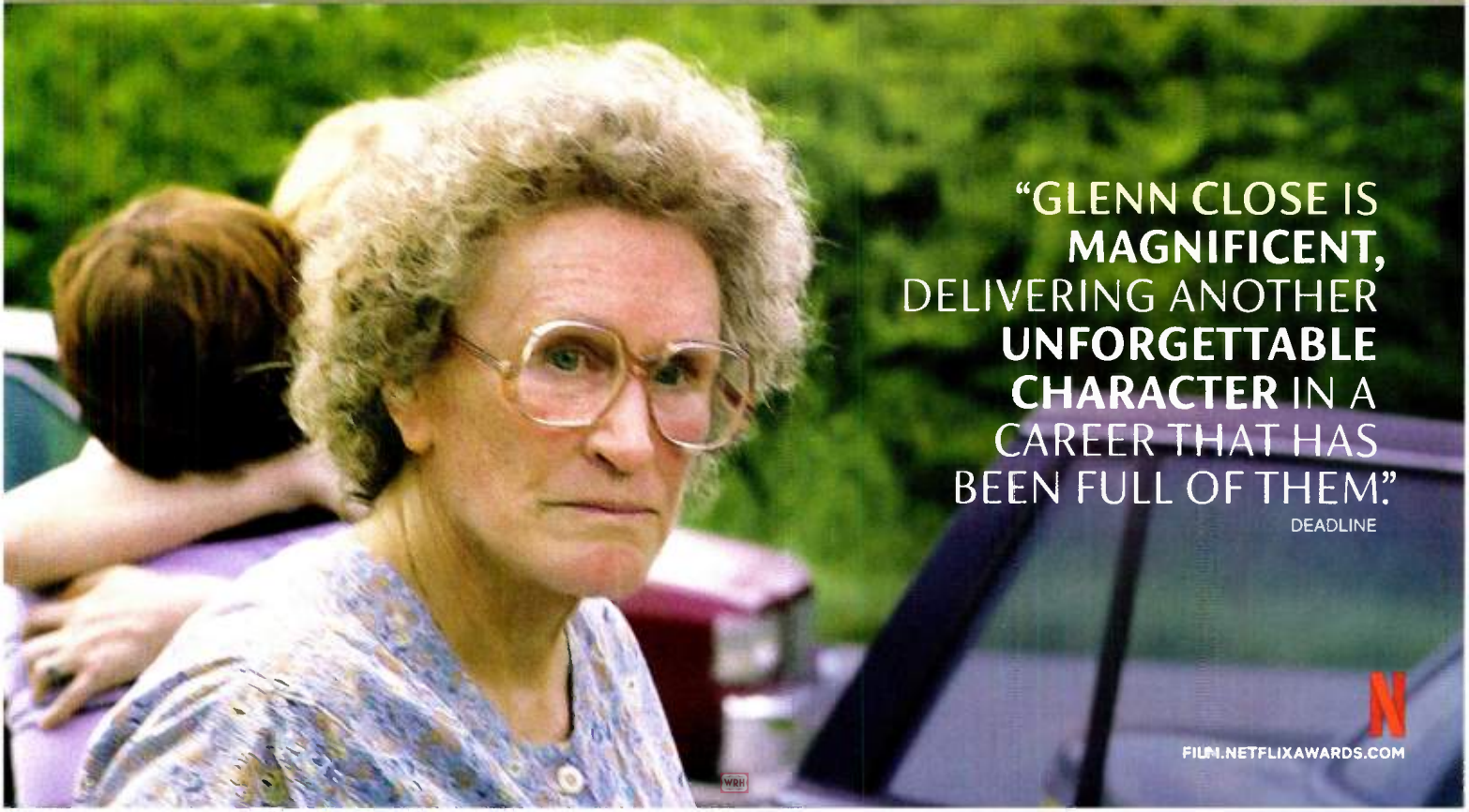
ARIZONA REPUBLIC

**“AMY ADAMS
CONTINUES TO PROVE
WHY SHE IS
ONE OF THE BEST
ACTRESSES OF HER
GENERATION.”**

DEN OF GEEK

FOR YOUR SAG AWARDS® CONSIDERATION

HILLBILLY ELEGY

A close-up shot of Glenn Close sitting in the passenger seat of a car. She has short, curly, light-colored hair and is wearing large, round glasses and a patterned blue and white top. She is looking towards the camera with a serious expression. The background shows green foliage and the interior of the car.

**“GLENN CLOSE IS
MAGNIFICENT,
DELIVERING ANOTHER
UNFORGETTABLE
CHARACTER IN A
CAREER THAT HAS
BEEN FULL OF THEM.”**

DEADLINE

FILM.NETFLIXAWARDS.COM





HIS DARK MATERIALS



THE PLOT AGAINST AMERICA



PERRY MASON



SEARCH PARTY



INSECURE



UNBREAKABLE



CURB YOUR ENTHUSIASM



EUPHORIA SPECIAL

FOR YOUR SAG AWA



LOVECRAFT COUNTRY



THE THIRD DAY



THE UNDOING



SUPERINTELLIGENCE



THE FLIGHT ATTENDANT



CHARM CITY KINGS



THE NEW POPE



I KNOW THIS MUCH IS TRUE

HBO | FYC



AVENUE 5



RAISED BY WOLVES

WESTWORLD



WARRIOR

WE ARE WHO WE ARE



BAD EDUCATION

THE OUTSIDER

RDS® CONSIDERATION



COASTAL ELITES

MY BRILLIANT FRIEND: THE STORY OF A NEW NAME



I MAY DESTROY YOU

INDUSTRY



VALLEY OF TEARS

LOVE LIFE



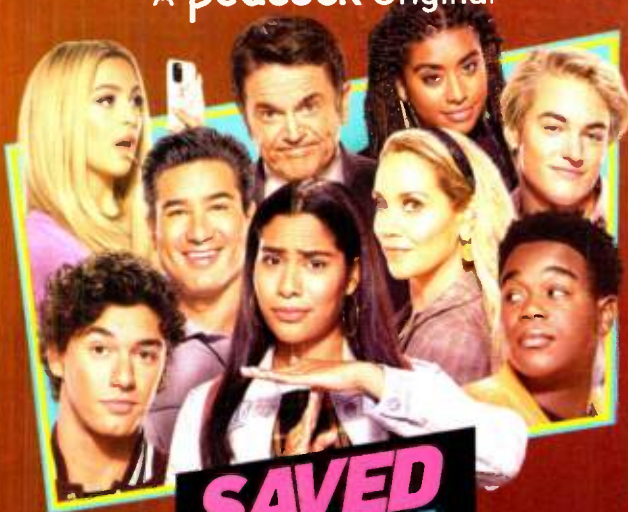
LET

AN AMERICAN PICKLE

max | FYC



A peacock Original



SAVED BY THE BELL

Outstanding Performance by an Ensemble in a Comedy Series

A peacock Original

A.P. BIO

SEASON 3



Outstanding Performance by an Ensemble in a Comedy Series

peacock FYC

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A peacock Original

THE CAPTURE

Outstanding Performance by an Ensemble in a Drama Series

A peacock Original

INTELLIGENCE

Outstanding Performance by an Ensemble in a Comedy Series



Catching up with ...

SAG-AFTRA's top elected officers haven't slowed down during the pandemic. These volunteer leaders have been working to get members back to work, fight sexual harassment, promote diversity and much more.




President Gabrielle Carteris has spent much of the pandemic conducting union business virtually from her living room. Left, Carteris and Union Station Homeless Services manager David Sensente. Carteris donated 100 turkeys to the charity.

Executive Vice President and NY Local President Rebecca Damon works from home on behalf of SAG-AFTRA members. Far right, she delivers remarks at a DC Black Repertory Company celebration honoring late NY Local President Mike Hodge. Damon was recently named to *City & State New York's* 2020 Labor Power 100 list.



Secretary-Treasurer Camryn Manheim works safely on the set of the new David E. Kelley dramedy *Big Shot* at Paramount Studios. Masks and shields are worn between takes. Left, Manheim takes a Zoom selfie during one of her many meetings from home.





"TOM HANKS IS MAGNIFICENT.
HE EMBODIES THE STRENGTH AND WISDOM OF A
GREAT AMERICAN ON PERHAPS A FINAL MISSION."

- DEADLINE

OUTSTANDING PERFORMANCE

BY A CAST IN A MOTION PICTURE

*TOM HANKS • HELENA ZENGEL • MICHAEL ANGELO COVINO • RAY McKINNON
MARE WINNINGHAM • ELIZABETH MARVEL • FRED HECHINGER • BILL CAMP*

BY A MALE ACTOR IN A LEADING ROLE

TOM HANKS

BY A FEMALE ACTOR IN A SUPPORTING ROLE

HELENA ZENGEL



NEWS OF THE WORLD



"HELENA ZENGEL IS RIVETING;
RAW AND VULNERABLE BUT WITH SURPRISING
STRENGTH AS SHE REVISITS THE TRAUMA OF HER PAST."

- THE HOLLYWOOD REPORTER

SCREENPLAY BY PAUL GREENGRASS AND LUKE DAVIES DIRECTED BY PAUL GREENGRASS

universalpicturesawards.com

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For Members



Storytellers Jaime Camil, Angela Bassett and Ray Romano are the newest readers for the Foundation's children's literacy program, Storyline Online.

Foundation Shows Strength and Resiliency in 2020

Thanks to a growing community of support, the SAG-AFTRA Foundation has continued to be a resource for SAG-AFTRA members during the COVID-19 pandemic.

Since March, the Foundation has distributed more than \$6 million in emergency financial aid to more than 6,500 SAG-AFTRA artists and their families for assistance with rent, groceries and other emergency expenses. As the pandemic continues, the Foundation's COVID 19 Relief Fund is available to those in need. Visit sagaftra.foundation/disasterrelief.

Although its offices remain closed, the Foundation has expanded its programming online, offering more than 1,200 free remote voiceover workshops, *The Business* panels, casting classes, *Conversations at Home* and more to over 51,000 participants. Its educational videos have received more than 7 million views since March.

In addition, the new Virtual On Camera Lab now offers a way to record auditions with technical support from staff, adding to the Foundation's roster of free programs available to SAG-AFTRA members. Members can sign up for a user account at sagaftra.foundation.

Lastly, the Foundation's award-winning digital children's literacy program, Storyline Online, saw a 20% surge in engagement, with more than 140 million online views in 2020, and introduced new storytellers Angela Bassett, Jaime Camil and Ray Romano. Along with a virtual summer camp initiative, millions of families and educators used storylineonline.net as a resource for children's at-home learning.

 As a nonprofit, the Foundation relies entirely on the generosity of donors to continue its vital work. Supporters are encouraged to give at sagaftra.foundation/donate.

NED Featured Speaker at Advertising Week 2020 Panel

SAG-AFTRA National Executive Director David White was a panelist for the *Men Who See Her* panel on Oct. 8. The panel was one of many virtual sessions for Advertising Week 2020, which gathers industry professionals to discuss new and emerging trends in marketing and branding, advertising and technology. Other featured speakers included Anheuser-Busch U.S. Chief Marketing Officer Marcel Marcondes, Proctor & Gamble Chief Brand Officer Marc Pritchard and Verizon Chief Marketing Officer Diego Scotti. SAG-AFTRA member and broadcaster Katie Couric moderated the panel.

The panel focused on ways advertising can constructively critique and combat gender bias both on and off screen. When asked about the importance of authentic storytelling, White took great care to mention that including women throughout decision-making processes is key to bringing about change.

"It's important to ensure that the image and narratives of women, and the characters they portray, [show] the fullness of who they are and their role in society and the community," said White.

Other topics included the importance of intersectionality, equal hiring practices for women and ways the industry can continue to make wide scale change.

"We obviously continue to have a lot of room to grow, but there is no question that there is an improved understanding by decision-makers," said White. "It is not only [important] for women to see themselves, but for others to see them."

SAG-AFTRA has worked in partnership with SeeHer, an initiative led by the Association of National Advertisers, to amplify the importance of visibility and highlight gender equality successes.



Clockwise from top left, Proctor & Gamble Chief Brand Officer Marc Pritchard; SAG-AFTRA National Executive Director David White; Anheuser-Busch U.S. Chief Marketing Officer Marcel Marcondes; and Verizon Chief Marketing Officer Diego Scotti. Inset: broadcaster Katie Couric.

Rolling Stone

"THE INVISIBLE MAN OWES ITS POWER TO THE
UNCOMMON TALENT AND INGENUITY OF ELISABETH MOSS.
SHE DELIVERS AN ELECTRIFYING PERFORMANCE AS A WOMAN PUSHED TO THE EDGE.
SHE DIGS SO DEEPLY INTO THE HUMAN CONDITION
THAT HER RAW-NERVED PORTRAYAL BURSTS THE BOUNDS OF THE HORROR GENRE."

OUTSTANDING PERFORMANCE
BY A FEMALE ACTOR IN A LEADING ROLE

ELISABETH MOSS

OUTSTANDING PERFORMANCE
BY A FEMALE ACTOR IN A SUPPORTING ROLE

STORM REID • HARRIET DYER

OUTSTANDING PERFORMANCE
BY A MALE ACTOR IN A SUPPORTING ROLE

**ALDIS HODGE • MICHAEL DORMAN
OLIVER JACKSON-COHEN**

OUTSTANDING PERFORMANCE BY A CAST IN A MOTION PICTURE

**ELISABETH MOSS • ALDIS HODGE • STORM REID
HARRIET DYER • MICHAEL DORMAN • OLIVER JACKSON-COHEN**

THE INVISIBLE MAN



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MPAA rating logo: R (Restricted)

SAG-AFTRA Members Make a Difference

In the run-up to Election Day on Nov. 3, SAG-AFTRA reminded members about the power of the collective voice with a get-out-the-vote campaign. Although it is nonpartisan, the union understands the importance of every voice in a democracy.

Messages went out to members from SAG-AFTRA President Gabrielle Carteris and other member leaders about the importance of voting, and directed members to the union's resource page at sagaftra.org/vote2020 and to vote.org. In addition, the union's top three officers appealed directly to members in a video posted on the site.

The SAG-AFTRA President's Task Force on Education, Outreach & Engagement held two virtual panels, *Flex Your Vote* and *Deciding the Future: Commemorating 100 Years of Women's Voices and Votes*.

There were some local efforts, as well. In Texas, local leadership came together to create two impactful videos to encourage members to vote. leadership came together to create two videos to encourage members to vote.

The union's campaign was one of many, in a year when organizations of all kinds encouraged Americans to visit the polls. Collectively, the message must have resonated, as both candidates received record numbers of votes, making them the top two vote-getting presidential candidates in the nation's history.



rebeccadamon
New York, New York

See the results and other info about the 2020 US Election.



195 views

rebeccadamon It may be getting late, but it's not too late to vote. Your voice matters. Vote on #electionday2020!

The union's top officers took to social media to encourage members to vote.



See the results and other info about the 2020 US Election.



Liked by jenturey and 5,374 others

gabriellecarteris So proud to exercise my right to vote #Democracy at it's best! #sagaftramembers #vote2020



See the results and other info about the 2020 US Election.



6,133 likes

camrynmanheim "Every election is determined by the people who show up." So proud to vote with my son this afternoon in his first election. Voting is our SUPERPOWER



F O R Y O U R C O N S I D E R A T I O N

OUTSTANDING PERFORMANCE
BY A MALE ACTOR IN A LEADING ROLE
PETE DAVIDSON

OUTSTANDING PERFORMANCE
BY A MALE ACTOR IN A SUPPORTING ROLE
BILL BURR • STEVE BUSCEMI

OUTSTANDING PERFORMANCE
BY A FEMALE ACTOR IN A SUPPORTING ROLE
MARISA TOMEI • BEL POWLEY • MAUDE APATOW



"THERE'S BRAVERY IN DAVIDSON'S
DEEPLY FELT PERFORMANCE."
THE BOSTON GLOBE

"THE FILM IS HILARIOUS, AND CONSTITUTES
A COCKEYED PANTHEON OF COMIC PERFORMANCES.
ON TOP OF THAT IT IS BEAUTIFUL."
THE WALL STREET JOURNAL



OUTSTANDING PERFORMANCE BY A CAST IN A MOTION PICTURE
PETE DAVIDSON • MARISA TOMEI • BILL BURR • BEL POWLEY • MAUDE APATOW • STEVE BUSCEMI

THE KING OF STATEN ISLAND

Health Plan Rolls Out Two Plans for 2021

The cost of healthcare in the United States is skyrocketing — for individuals and families, and for those providing coverage. Since the SAG-AFTRA Health Plan began operating in 2017, costs have continued to rise at astronomical rates, and the trustees developed a strategy to keep the Health Plan strong and industry-leading. The majority of Health Plan participants will continue to receive superior coverage under the Health Plan with minimal changes. While this does mean that some are losing coverage under the Health Plan, those participants will have options for continued health coverage under COBRA or the Affordable Care Act. The Plan's Senior Performers will continue to have primary coverage under Medicare, as they do now, and they can find options for secondary coverage after Medicare (or comprehensive Medicare Advantage Plans) through Via Benefits, with the Health Fund providing a health reimbursement account to cover eligible out-of-pocket expenses. This article serves as a brief summary of the changes to the Health Plan that became effective Jan. 1, 2021. For more information, please visit the SAG-AFTRA Health Plan website or call (800) 777-4013.

Two health plans sponsored by the SAG-AFTRA Health Fund Board of Trustees became effective Jan. 1, 2021 — the Active Plan, which is the existing SAG-AFTRA Health Plan with the modifications described below, and a new retiree-only health reimbursement account plan, called the SAG-AFTRA Health Plan Senior Performers Health Reimbursement Account Plan.

SAG-AFTRA Health Plan Active Plan

This Plan will continue to provide industry-leading coverage for active members. Benefits include coverage of virtual visits with health care providers, access to the RxSavings program that can help participants and their dependents save money on prescription drugs, CVS Caremark programs that help those with

chronic and serious diseases manage their care, specialty drugs with no cost-share, and no cost-share for ACA preventive care services like the COVID-19 vaccine and annual physicals.

The new earnings threshold for the Active Plan is \$25,950 in covered earnings or 100 days worked under specified contracts under the existing Alternative Days Eligibility rules.

For coverage beginning Jan. 1, 2021, retirees (participants age 65 or older and receiving a pension from the SAG-Producers Pension Plan or the AFTRA Retirement Fund) must meet the earnings requirement in all sessional earnings during the 12-month base earnings period ending Sept. 30, 2020. Participants age 65 or older who are not taking a pension need to meet the earnings requirement with earnings during that period that include at least one sessional reporting. Senior Performers do not lose health coverage as a result of the changes to the Health Plan. Those not eligible for the Active Plan continue to be covered primarily under Medicare as they are now, as described below.

Quarterly premiums for participants and dependents have been increased to \$375 for participant only, \$531 for participant plus one dependent and \$747 for participant plus two or more dependents. With the increased premiums, participants receive similar benefits to those they had under their previous Plan I or Plan II.

The Plan's previous Plan I and Plan II benefits are combined into one plan for Active coverage beginning Jan. 1, 2021, and after. Participants with benefit periods beginning in 2020 on or after April 1, 2020, will run out their current level of coverage (either Plan I or Plan II) into 2021, subject to the changes listed below and the new quarterly premium rates above.

SAG-AFTRA Senior Performers Health Reimbursement Account Plan

Senior Performers who do not meet the new earnings requirements will be transitioned to Via Benefits with a Health Reimbursement Account allocation and

may cover all of their qualified dependents under age 65 in the Active Plan by paying \$250 per family per month (which covers all eligible under-age-65 dependents).

The SAG-AFTRA Health Fund provides the Health Reimbursement Account (HRA) Plan to eligible Senior Performers and their Medicare-eligible spouses to use in conjunction with the Medicare plan they select on the Via Benefits Medicare marketplace. HRA funds can be used to help pay for eligible healthcare expenses, including premiums for Medicare Part B or Medicare supplement plans. Annual HRA allocations will be either \$1,140 or \$240, depending on the number of Retiree Health Credits earned.

Eligible Senior Performers who have not yet enrolled in a Medicare plan through the Via Benefits marketplace must do so before the end of the grace period on Feb. 28, 2021. Information on how to do this is on the SAG-AFTRA Health Plan website; the Health Plan and Via Benefits are also working to get in contact with Senior Performers to guide them through this process. Call (800) 777-4013 to get in touch with a representative from the SAG-AFTRA Health Plan.

Catastrophic Prescription Drug Coverage for Senior Performers

The SAG-AFTRA Health Fund has also funded a catastrophic prescription drug benefit through the HRA Plan. Any HRA Plan participant who enrolls in a Medicare plan through the Via Benefits Medicare marketplace is eligible for the catastrophic prescription drug benefit under the HRA Plan, which provides reimbursement for any payments made towards the 5% co-insurance responsibility after they have reached the annual Medicare Part D catastrophic limit of benefits.

Working Spouse Rule

Beginning Jan. 1, 2021, participants' spouses who DO NOT have access to their own employer-sponsored health plan can still be covered by the SAG-AFTRA Health Plan. If they are covered by their

Continues on page 107

FOR YOUR SAG AWARDS® CONSIDERATION

OUTSTANDING PERFORMANCE BY A CAST IN A MOTION PICTURE

OUTSTANDING PERFORMANCE
BY A MALE ACTOR
IN A LEADING ROLE
ANDY SAMBERG

OUTSTANDING PERFORMANCE
BY A FEMALE ACTOR
IN A LEADING ROLE
CRISTIN MILIOTI

OUTSTANDING PERFORMANCE
BY A MALE ACTOR IN A
SUPPORTING ROLE
J.K. SIMMONS



"COURAGEOUSLY
FUNNY PERFORMANCES
FROM SAMBERG AND MILIOTI."

IGN

ONE OF THE
BEST FILMS
OF THE YEAR

THE NEW YORK TIMES



Palm Springs

NEON

hulu

MPAA

Trauma, Mental Health and Resiliency



It is no secret that news reporting can require broadcasters to enter dangerous or taxing situations, which has made the topic of broadcasters' mental health more important than ever.

"This is an exceptional period of stress from COVID and also a period of trauma in the news cycle, in which some of the most fundamental inequities of our society are affecting us in a very personal way," said Bruce Shapiro, senior executive director for the Columbia University Graduate School of Journalism's Dart Center for Journalism and Trauma.

To help broadcasters better understand the short- and long-term effects of job-related stress and trauma, and to shed light on positive mental health practices, SAG-AFTRA hosted *Trauma Awareness and Self-Care* on Oct. 15. The webinar, featuring Shapiro, was moderated by Los Angeles-based KNX-AM host and Broadcast Steering Committee member Frank Mottek. It was sponsored by the SAG-AFTRA Foundation.

Although broadcasters have a unique resiliency to the challenges in their occupation, Shapiro noted that current events are causing many to experience trauma more acutely.

"You need to think about what has worked for you and supported you at other tough times in the past and proactively [utilize] it now," Shapiro suggested to participants.

Shapiro and SAG-AFTRA broadcast members offered several ways to monitor and nurture your mental health and that of your colleagues:

1. **Learn your triggers and develop your own self-care routine.**
2. **Take nano-breaks when you can: Step away from your desk, go for a walk or do some other short activity.**
3. **Check in with colleagues and offer support during turbulent times.**
4. **Limit time spent on the phone and your exposure to social media, graphic images and other negative aspects of the news cycle when off duty.**
5. **Develop ways to lessen your exposure to mental triggers and trauma.**
6. **Engage friends and family in a way that works with you.**
7. **Take time off as needed.**
8. **Explore mental health options provided by the employer and union-sponsored health plan, including support groups or counseling.**

@ Visit sagaftra.org/videos to watch this presentation.

TV Station Embraces SAG-AFTRA Diversity Commitment

During the June 2020 Broadcast Steering Committee meeting, the committee unanimously approved a resolution reaffirming its commitment to social justice, specifically diversity in newsrooms. The BSC presented and approved this resolution after a recent groundswell of grassroots activism for racial and economic equality. The resolution acknowledges the need for newsrooms to reflect the communities they serve and urges employers to recruit diverse applicants and to devote resources for professional development and mentorship.

In Pittsburgh, the KDKA-TV bargaining committee presented the BSC resolution to negotiators from station owner CBS and gave CBS a proposal asking that the company recognize and share SAG-AFTRA's commitment to the promotion of diversity and inclusion in its newsroom. The proposal also put forward the creation of a committee to discuss and monitor the company's adherence to this commitment. Topics that the committee intends to discuss include recruiting and retaining a workforce that represents the diversity of communities in Pittsburgh and best practices with respect to reporting on these communities. CBS agreed to this proposal and, in August, the KDKA-TV bargaining unit overwhelmingly approved its inclusion in their collective bargaining agreement.

In addition to this achievement at the bargaining table, news, sports, web and CBSN digital line producers at KDKA-TV have recently organized to join SAG-AFTRA with their on-air colleagues through a card check process for recognition in November 2020. The next step is for the producers to start identifying bargaining proposals to present to management.

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OUTSTANDING PERFORMANCE BY
A FEMALE ACTOR IN A COMEDY SERIES

ELLE FANNING

OUTSTANDING PERFORMANCE BY
A MALE ACTOR IN A COMEDY SERIES

NICHOLAS HOULT

OUTSTANDING PERFORMANCE BY AN ENSEMBLE
IN A COMEDY SERIES



THE GREAT

“Stellar
performances.”

Hollywood
REPORTER

hulu



WBGO Content Creators Vote to Unionize



Content creators at Newark Public Radio's WBGO officially unionized Oct. 23, following an agreement between

SAG-AFTRA and Newark Public Radio for a card check agreement to count the signatures of content creators wishing to organize with SAG-AFTRA. The new 22-member bargaining unit of content creators includes producers, hosts, anchors and reporters.

WBGO is a legendary jazz station in Newark, New Jersey, and an NPR member station with a national and international listening audience. Content creators first announced their organizing drive with SAG-AFTRA in September 2020, with more than 70% signing a petition presented to management.

SAG-AFTRA President Gabrielle Carteris said, "This is an exciting time for WBGO and SAG-AFTRA. We fully support them in their mission to fight for a fair contract,

and we look forward to building this new relationship with WBGO content creators and their listening community. Our strength is in our unity."

The WBGO organizing committee said, "We share WBGO's mission to serve as a cultural beacon that educates and entertains a wide local, national and international audience with high-quality broadcast programming. Together, we can create conditions at WBGO that will ensure all our voices are heard and improve all of our work. We want to have the best culture in public radio. We approach this process in a spirit of collaboration and professionalism."

Members said they look forward to negotiating a first contract in a spirit of collaboration with management.

Broadcasters Discuss Safety in the Field

The SAG-AFTRA News & Broadcast Department hosted an online webinar titled *Covering Street Protests and Civil Unrest* on Oct. 17. Detroit-based broadcaster and shop steward Vickie Thomas moderated the presentation with Columbia University Graduate School of Journalism's Dart Center representative, veteran reporter, instructor and author Judith Matloff.

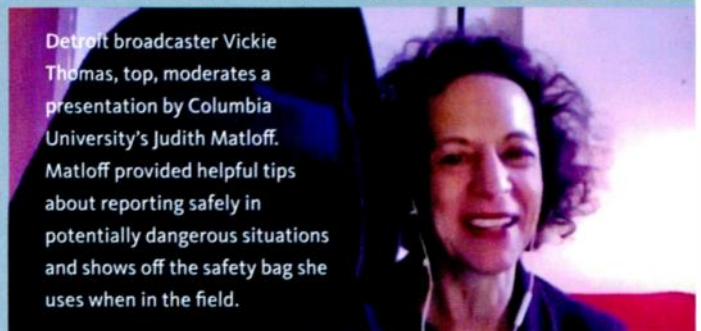
The discussion comes at a time when broadcasters face increased threats in the field to their health and safety due to the coronavirus pandemic and the additional challenges that arise when covering community activism and the election.

During the livestream, Matloff emphasized the importance of maintaining social distancing practices and discussed tactics to employ during hostile situations or when being detained by law enforcement.

"The key thing with any sort of situation is preparation. You want to anticipate ahead of time the worst thing that might happen," said Matloff. "Do as much research as possible on the police force, demonstrators and counter-demonstrators."

The webinar was sponsored by the SAG-AFTRA Foundation.

Visit sagaftra.org/videos to watch this presentation.



Detroit broadcaster Vickie Thomas, top, moderates a presentation by Columbia University's Judith Matloff. Matloff provided helpful tips about reporting safely in potentially dangerous situations and shows off the safety bag she uses when in the field.

FOR YOUR SAG AWARDS® CONSIDERATION

**“DAISY EDGAR-JONES
AND PAUL MESCAL
ARE RADIANT.”**

The New York Times

**“MESCAL
IS A
REVELATION.”**

SCREEN DAILY

**“EDGAR-JONES
IS SPECTACULAR.”**

Rolling Stone

EMMY AWARD
NOMINEE
OUTSTANDING LEAD ACTOR
IN A LIMITED SERIES OR MOVIE
PAUL MESCAL

PAUL MESCAL DAISY EDGAR-JONES

**NORMAL
PEOPLE**

hulu

Ring in 2021 with KRON Husband & Wife Anchor Team

Justine Waldman anchors the 3 p.m. weekday news and weekend evening news at KRON 4 in San Francisco. She is also a mom with two young kids, 6-year-old Gavin and 4-year-old Jade. After working in local television news in Boston and Philadelphia, Waldman and her husband, Grant Lodes, both took jobs at KRON 4.

Lodes anchors the 5 and 9 p.m. broadcasts on KRON 4. He's been at KRON for 10 years, working as a video journalist and breaking news anchor before his current role. He previously worked at stations in Charlottesville, Virginia; Fort Myers, Florida; and Philadelphia.

How did you get started in the television news biz?

Waldman: I knew I wanted to be a news reporter when I was 5 years old. My great grandfather and grandfather were both journalists. Being in newsrooms from a young age let me see the magic of storytelling in high-paced environments. Being curious is in my blood. I loved every minute of my time as a broadcast student at S.I. Newhouse School of Public Communication at Syracuse. I took my first local news job as an overnight producer and anchor in a small market and have since worked my way up and across the country.

Lodes: I really didn't know what I wanted to do, but realized I could communicate decently. I got bored at a PR internship one summer in college and decided to hone in on broadcast journalism. An internship at CBS Sports in New York solidified my interest in wanting to tell compelling stories. I made a bad resume tape on VHS and sent it all over the place. Thanks to Dave Cupp in Charlottesville, I got a chance to prove myself.

How has SAG-AFTRA affected your experience in broadcasting and how has being in the union shaped your career?

Waldman: The support from the union ensures I cannot be taken advantage of and I do not feel alone. Our representatives demand we have the proper safety protection while reporting in dangerous situations. They also fight to preserve our very valuable time off. I love participating in Women in Broadcasting gatherings and even hosted the event when SAG-AFTRA President Gabrielle Carteris visited the Bay Area.



Anchors Grant Lodes, left, and Justine Waldman of KRON 4 in San Francisco.

Lodes: Being a SAG-AFTRA member is like having a big brother in your corner. Hopefully, you don't need him to back you up, but if you do, he's there and that's reassuring. Attending contract bargaining sessions has given me a better understanding of labor relations and the importance of having professional negotiators working on our behalf. Being a union member was especially helpful when I was a young buck trying to figure out my way and what was fair and reasonable in this wild, ever-changing industry.

You regularly anchor KRON 4 News together. What are the positives and challenges of working together at the same station?

Waldman: Working together is not

something I take for granted at all. On *New Year's Live*, a show we have co-hosted together for a few years now, we kiss at midnight to ring in the new year. If viewers do not know we are married, the emails start flying in! But once they learn we are married and have chosen to raise our family in the Bay Area, they seem to really like the unique dynamic.

Lodes: When we first started at KRON 4, I basically wouldn't talk to Justine in the newsroom. We'd occasionally drive in together, then I'd speed walk ahead to create separation. I was paranoid the bosses would think we were always making dinner plans. These days, our work life is *much* more relaxed — but it's still slightly strange. That said, working with Justine is always surreal in the best possible way. I realize we're fortunate to be where we are and I always try to appreciate it. We were supposed to work together at the Giants' parade in 2014, but Gavin ended up being born that morning. Same situation two years later when Jade was born the morning of Election Day 2016. Our kids have no respect for big stories!

What has been the highlight of your career?

Waldman: Sharing a midnight kiss with Grant on *New Year's Live*! The show is the highest-rated broadcast KRON 4 produces. I am honored to host it and spend that time with viewers. It is also pretty cool to do it with my husband. So, it is both a professional and personal highlight.

Lodes: Easy. Being with Justine and people in the Bay Area as we ring in the new year is the best. We've done it for three years now, and it's always a pinch-me kind of night. Plus, we kiss at midnight, which gives me a chance to improve on the wedding smooch.

What advice do you have for future members entering the broadcast industry?

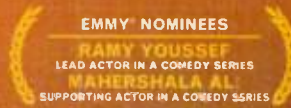
Waldman: Always have snacks with you while reporting in the field.

Lodes: Give it a shot! It's not for everyone, but if you are willing to work hard and be kind, respectful and tactfully assertive to everyone you encounter, you could be in for the ride of your life.

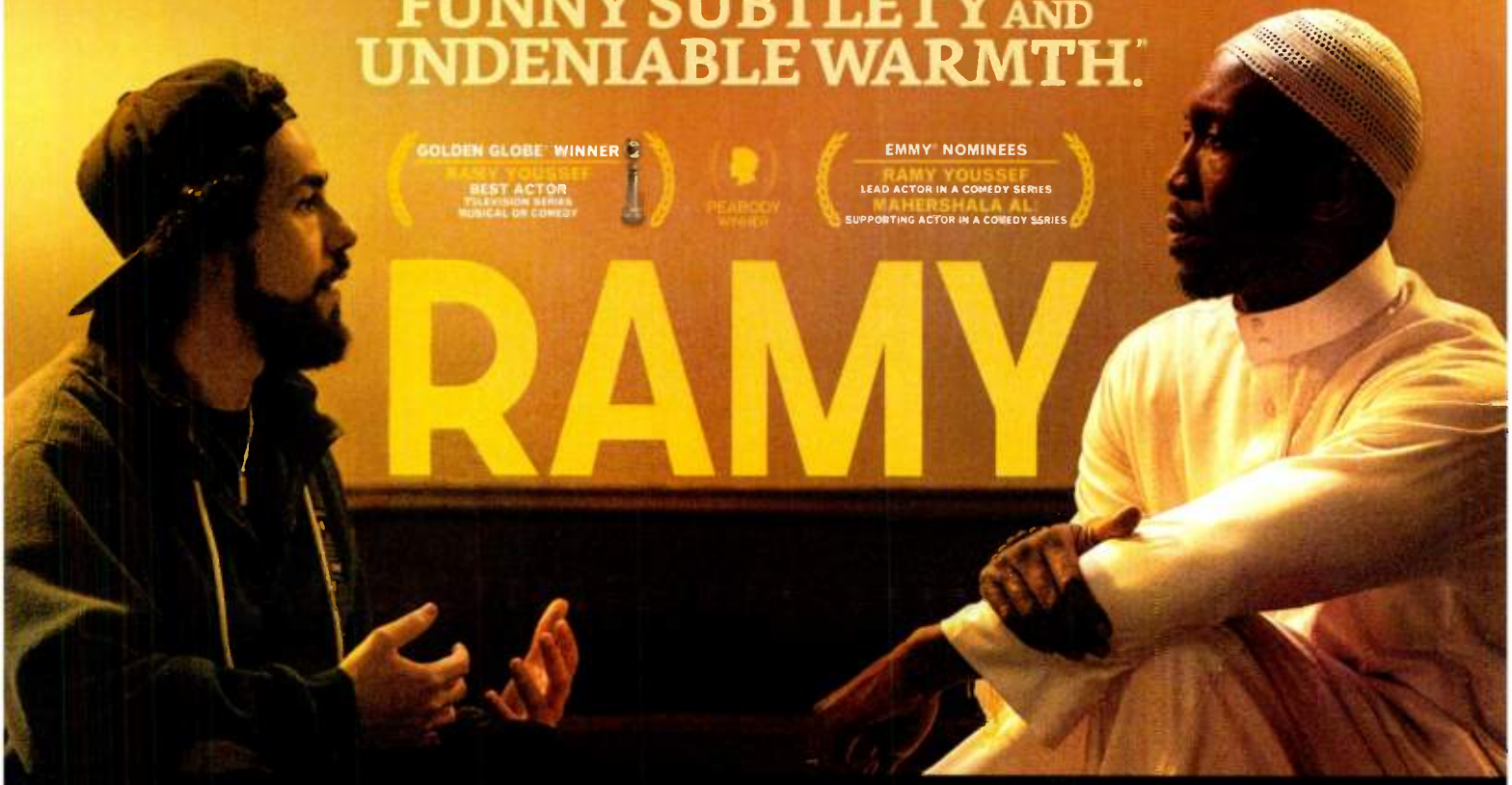
**"THE PERFORMANCES
FROM THE ENSEMBLE REMAIN UNIVERSALLY
PHENOMENAL."**

Los Angeles Times

**"AN UNLIKELY DUO,
PLAYING OFF EACH OTHER WITH BRUTALLY
FUNNY SUBTLETY AND
UNDENIABLE WARMTH."**



RAMY



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**OUTSTANDING PERFORMANCE
BY A MALE ACTOR
IN A COMEDY SERIES**
MAHERSHALA ALI
RAMY YOUSSEF

**OUTSTANDING PERFORMANCE
BY AN ENSEMBLE IN A COMEDY SERIES**
HIAM ABBASS, MAHERSHALA ALI, MO AMER,
MAAMEYAA BOAFO, MAY CALAMAWY,
DAVE MERHEJE, LAITH NAKLI, AMR WAKED, RAMY YOUSSEF

**OUTSTANDING PERFORMANCE
BY A FEMALE ACTOR
IN A COMEDY SERIES**
HIAM ABBASS
MAY CALAMAWY



hulu

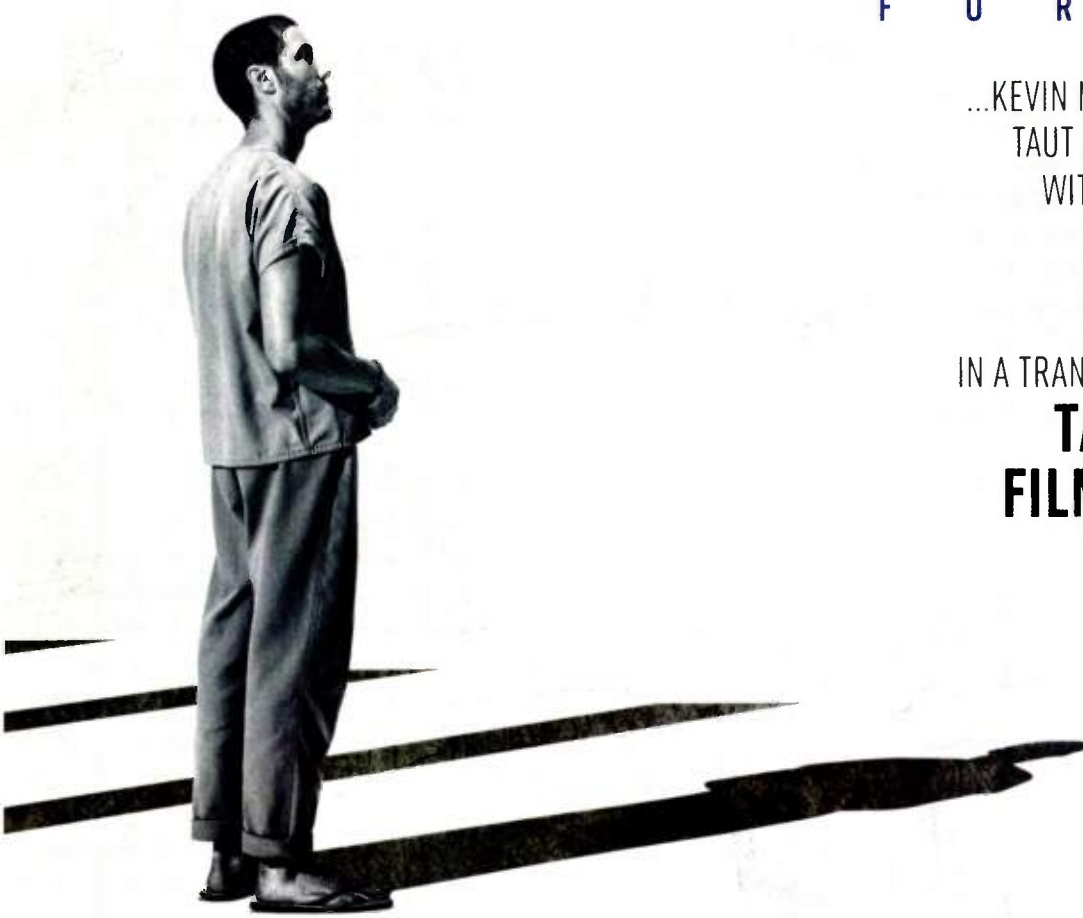
“TRIUMPHANT. A MIGHTY, TI



Jodie Foster as Nancy Hollander



Tahar Rahim as Mohamedou Ould Slahi



F O R Y O U R

...KEVIN MACDONALD ORCHESTRATES THIS TAUT AND EMOTIONALLY DRIVEN STORY WITH FERVOR AND A DELICATE HAND.

JODIE FOSTER IS SIMPLY ELECTRIC
IN A TRANSFORMATIVE PERFORMANCE AND
TAHAR RAHIM IS THE FILM'S BEATING HEART."

CLAYTON DAVIS *VARIETY*

"A MOVING, UNBELIEVEABLE TRUE STORY."

YOHANA DESTA *VANITY FAIR*

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OPENS FEBRUARY 19

MELY AND INSPIRING FILM...



Shailene Woodley as Teri Duncan



Benedict Cumberbatch as Lt. Colonel Stuart Couch

C O N S I D E R A T I O N

**OUTSTANDING PERFORMANCE BY
A CAST IN A MOTION PICTURE**

Jodie Foster | Tahar Rahim | Zachary Levi | Saamer Usmani
with **Shailene Woodley** and **Benedict Cumberbatch**

**OUTSTANDING PERFORMANCE BY
A MALE ACTOR IN A LEADING ROLE**

Tahar Rahim

**OUTSTANDING PERFORMANCE BY
A FEMALE ACTOR IN A SUPPORTING ROLE**

Jodie Foster
Shailene Woodley

**OUTSTANDING PERFORMANCE BY
A MALE ACTOR IN A SUPPORTING ROLE**

Benedict Cumberbatch

THE MAURITANIAN



SAG-AFTRA leadership, right, sat together at a virtual “table” at The Actors Fund and Career Transition for Dancers Gala on Nov. 2. The event paid tribute to, clockwise from upper left, Richard L. Trumka, Brian Stokes Mitchell, Matthew Broderick and Sarah Jessica Parker.

SAG-AFTRA Members Honored at Actors Fund Gala

SAG-AFTRA members Matthew Broderick, Sarah Jessica Parker and Brian Stokes Mitchell were among honorees at The Actors Fund and Career Transition for Dancers Gala on Nov. 2.

SAG-AFTRA President Gabrielle Carteris and other union leaders attended the virtual event, which celebrated both The Fund and the 35th anniversary of the organization’s Career Transition for Dancers program. Broderick, Parker and Mitchell received The Actors Fund Medal of Honor,

which recognizes individuals and organizations committed to enriching the entertainment community.

Also honored was AFL-CIO President Richard L. Trumka, whose work has included establishing investment programs for union workers’ pension and benefit funds.

In addition to a number of special performances, The Fund raised more than \$1.1 million for its continued philanthropic efforts. Since March, the organization has provided more than \$16 million in emergency relief to performers in need.

VISIBILITY TAKES CENTER STAGE AT 41ST MEDIA ACCESS AWARDS

Lauren Ridloff of *The Walking Dead* received the SAG-AFTRA Harold Russell Award at the 41st Media Access Awards presented by Easterseals on Nov. 19. The annual ceremony, which honors the on- and off-screen work of creatives and productions that endeavor to increase the visibility of performers with disabilities, took place virtually.



“ This award is a reminder of the opportunities I’ve been given thanks to those who paved the way for me on Broadway and in Hollywood. Because of their talents and advocacy, I’ve been given an incredible platform to continue the work of reshaping the deaf narrative.

— LAUREN RIDLOFF ”

Scene Around

Holiday Celebration

SAG-AFTRA's first nationwide holiday celebration brought members together virtually Dec. 17 for an event filled with fun and surprises. Despite the pandemic, there was no shortage of holiday cheer at the online gathering, hosted by President Gabrielle Carteris, EVP Rebecca Damon, Secretary-Treasurer Camryn Manheim and NED David White, who were joined by the national vice presidents and senior staff. Participants were in for some seasonal treats, with song performances from fellow members; a holiday cooking segment; messages of love, strength and solidarity from leadership; and a special guest appearance by Santa Claus.



NATIONAL EXECUTIVE DIRECTOR SPEAKS TO WOMEN IN FILM & TV

National Executive Director David White spoke at the 2020 Southern Women In Film & Television Summit, hosted by Nashville Women In Film and Television on Oct. 16–17. SAG-AFTRA members both attended and were among the entertainment industry professionals presenting at the two-day virtual event, which seeks to empower women in the film and television industries. During his presentation, White led a review of the benefits of union membership, the safety protocols that are getting members back to work and the union's newly instituted intimacy protections.



"Profound, innovative, heartbreaking, uplifting and breathtaking"

● USA TODAY

"Riz Ahmed's performance is captivating"

Los Angeles Times

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IN ALL CATEGORIES INCLUDING

OUTSTANDING PERFORMANCE BY A MALE ACTOR
IN A LEADING ROLE
Riz Ahmed

OUTSTANDING PERFORMANCE BY A CAST
IN A MOTION PICTURE
Riz Ahmed • Olivia Cooke
Paul Raci • Lauren Ridloff
Mathieu Amalric

"Olivia Cooke is superb"
AP





BETTER, STRONGER, FASTER

Innovation in the entertainment industry isn't the exclusive domain of the *Black Panther* technology gurus who used cutting-edge tools to create the fantasy of aircraft, cars and planes operating remotely through virtual reality interfaces and high-definition holographic displays. Indeed, innovation, with the aid of technology, is at the core of advancements inside SAG-AFTRA to make the member experience fast, efficient and empowering.

Over the course of several years, working behind the scenes and without fanfare, the union's innovation initiatives have become embedded into the daily flow of the organization's essential work.

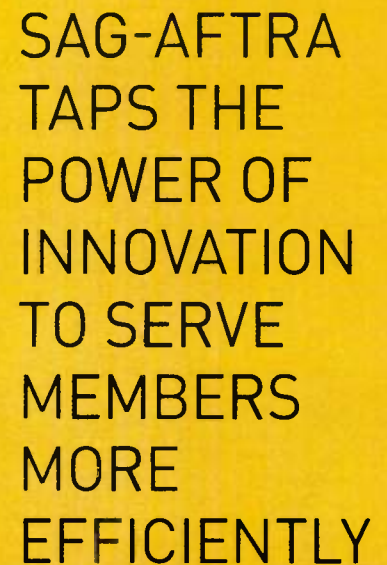
"Innovation has been very important to us for a very long time," said SAG-AFTRA National Executive Director David White. "Today, you can see the results in direct deposit for residuals, our member Contact Center, the member app and our digital enrollment process. With the tremendous flow of activity in the union, our goal in automation is to find ways that let us repurpose the small number of staff we have to do higher-order type things which, at the end of the day, brings a better experience for our members."

ONLINE ENROLLMENT is one area of progress.

In the past, simply joining the union could be a cumbersome process. But, using technology, it's now quite easy with an entirely online procedure.

"In the old process, you had to download 10–12 PDFs, fill everything out, get them to a SAG-AFTRA office and, if you wanted to pay, you had to show up at our office or give credit card information over the phone, and all that had to be manually entered by our staff," said Sashidhar Rao, SAG-AFTRA's director of business innovation and project management. "This entire process, end to end, would take about 45 minutes to an hour for the prospective member and staff. In the new way, it's about four minutes."

After a performer becomes a union member, she or he will often encounter a question or problem and turn to the union for help — but the torrent of daily calls flooding the union often diverted critical staff resources. Enter the member **CONTACT CENTER**, which



SAG-AFTRA
TAPS THE
POWER OF
INNOVATION
TO SERVE
MEMBERS
MORE
EFFICIENTLY

“THE BEST FILM OF THE YEAR”

The New York Times

**“SACHA BARON COHEN IS A BRAVE COMIC GENIUS,
A NEW-AGE PETER SELLERS,
WHO CRAFTILY AND FEARLESSLY USES HUMOR TO MAKE A POINT.
HIS SHARP POLITICAL SATIRE IS UNAFRAID TO GO TOO FAR”**

DEADLINE

“MARIA BAKALOVA IS A REVELATION”

OBSERVER

AMAZON ORIGINAL MOVIE

BORAT
SUBSEQUENT
MOVIEFILM

FOR YOUR CONSIDERATION IN ALL CATEGORIES INCLUDING

OUTSTANDING PERFORMANCE BY A MALE ACTOR

IN A LEADING ROLE

SACHA BARON COHEN

OUTSTANDING PERFORMANCE BY A FEMALE ACTOR

IN A SUPPORTING ROLE

MARIA BAKALOVA



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began operation in May 2016 to field calls, chats and emails touching on a wide spectrum of questions regarding membership, billing, residuals, web support and contracts. The Contact Center has racked up an extraordinary volume of communications since its inception: 825,000 calls, 115,000 emails and 52,000 chats fielded, answering 70% of those inquiries within 30 seconds, as well as offering web-based, self-service options that answered 98.5% of questions posed.

A concerted effort to get money into members' pockets faster led to the union developing a sophisticated claims reporting and tracking process. **CLAIMS TRACKING** is already live on SAG-AFTRA's website, with the reporting option now in advanced beta-testing. Previously, resolving a member's claim for payments or royalties could take months, during which a member might not hear any update because paperwork would often be stuck with the employer.

"So, we put together our business unit, with our information technology experts, our contracts and legal departments, who together worked to fashion a software program that integrates with our broader information systems to cut down that time frame dramatically," said White.

That system, added Rao, will make life easier for both the member and staff.

"The innovation is the reduction on staff time, there is more transparency because a performer can track the status of the claim and, in the new system, we have a dashboard so any union representative can take over the case and look at the status easily," he said.

Technology and innovation will also be backing up every performer's desire to work on a set without fear of harassment. A **SEXUAL HARASSMENT REPORTING APP** will give members a tool to swiftly report incidents of harassment, as well as offer up referrals for therapeutic, legal and law enforcement assistance. The app, which is in its final development stage, will also help identify serial offenders.

The member Contact Center has racked up an extraordinary volume since its inception:

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115,000 EMAILS,

&

52,000 CHATS

answering

70%

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of questions posed.



Aiming to smooth along the production process led the union's innovation and technology experts to envision seamless, interlinked **CAST CLEARANCE** and **TAFT-HARTLEY ONLINE** tools. Once operational, the casting director, with one click, will be able to upload a full spreadsheet of performers for safe and secure sign-off. With the cast clearance list in place, each Taft-Hartley submission will be far more accurate and speedier, saving about 10 minutes per submission — a huge boon for a production where every minute saved translates positively into the financial bottom line.

Innovation to aid the production process isn't always about technology. Take the **MICRO-BUDGET PROJECT AGREEMENT**, which looks to streamline the signatory process for independent producers who might typically have fallen under existing agreements for new media, short projects or student films. The agreement covers budgets of \$20,000 or less per picture or per episode that are live-action productions recorded entirely in the United States.

"With the Micro-Budget Agreement, we've now made the whole signatory process much easier," commented White. "We think that will help attract the young, smart talent out there to be part of the union. We are making sure that even with limited resources, we are prioritizing projects without sacrificing the next wave of projects."

Black Panther was a box office hit, and movie-goers were enthralled with the illusion of the powers of the magical suit worn by Chadwick Boseman's character, King T'Challa. For SAG-AFTRA members, though, technology and innovation have been harnessed in real life to reap a better paycheck and security at work.

INNOVATION CONTINUES →



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IN ALL CATEGORIES INCLUDING

**OUTSTANDING PERFORMANCE
BY A FEMALE ACTOR**
IN A LEADING ROLE

Clare Dunne

**OUTSTANDING PERFORMANCE
BY A CAST**
IN A MOTION PICTURE

Clare Dunne • Harriet Walter
Conleth Hill • Ian Lloyd Anderson

**“DUNNE’S PERFORMANCE
IS ELEGANT,
restrained and quietly devastating
as a headstrong yet struggling single mother
...SHE IS A REVELATION”**

Pop Culture

**“JAM-PACKED WITH POWERFUL
PERFORMANCES...
a beautiful story of determination and strength”**



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herself

MVFF AWARD
FOR ARTISTIC EXCELLENCE
CLARE DUNNE
MILL VALLEY FILM FESTIVAL

BRITISH INDEPENDENT
FILM AWARDS
BEST ACTRESS
CLARE DUNNE

OFFICIAL SELECTION 2020
sundance
FESTIVAL

OFFICIAL SELECTION 2020
**BFI LONDON
FILM FESTIVAL**



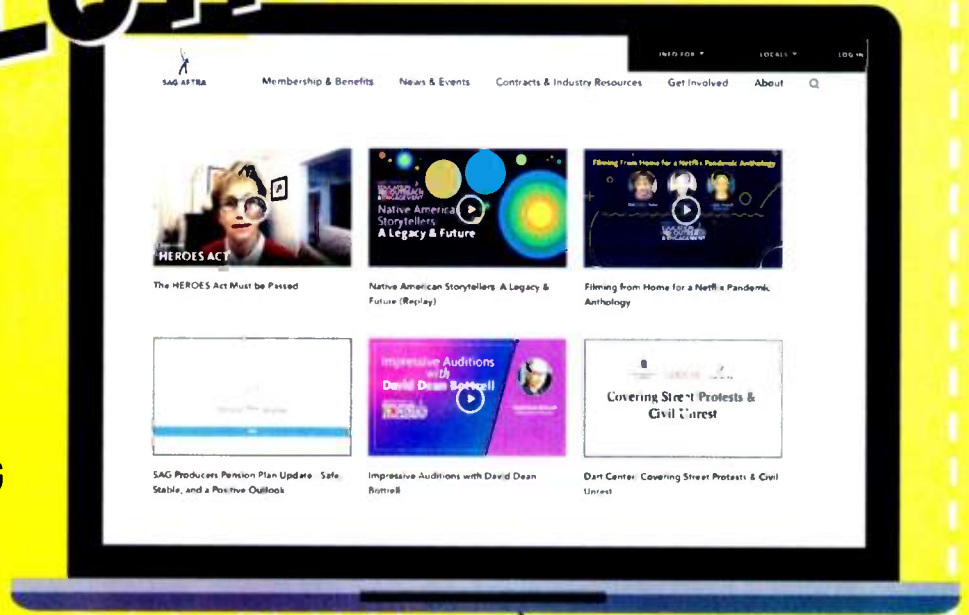
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INNOVATION RESOLUTIONS

IF YOUR NEW YEAR'S RESOLUTION IS TO **GET ORGANIZED** OR WATCH SOME CAREER-ENHANCING VIDEOS, NEW INNOVATIONS FROM SAG-AFTRA HAVE YOU COVERED!



THERE'S A NEW WAY TO TRACK YOUR CLAIMS

The SAG-AFTRA Claims Tracker is a new online tool for performers to track the status of their initial compensation and residual claims. To utilize this tool, log into your sagaftra.org account and either navigate to a newly created claims page or go to your My Claims menu.

This tool includes claims initiated January 2019 or later. If you are looking for an older claim or a claim that is otherwise not listed in the tracker, please contact the union to be directed to the appropriate representative.

Not seeing a claim you believe should be there? In order for a claim to display on your tracker, you need to notify the union that you believe you are affected by the claim. Please contact the union to be connected to the assigned business representative if you believe a claim is missing from your tracker.



FINE TUNE YOUR EMAIL INBOX

Are you a union news junkie or do you like to attend career-enhancing workshops? Or both?

SAG-AFTRA offers a new email preference center that gives you even more control of the messages you receive from the union. You can receive all messages or choose which content best suits you.

There are two ways for you to easily update your email settings whenever you want:

- 1) Log into your member account on the sagaftra.org website and navigate to your primary email address on your My Info page. Below your email address will be a link to Update Email Preferences, or
- 2) Use the Manage Email Preferences link at the bottom of your next email from SAG-AFTRA.



NEW VIDEO GALLERY ON SAG-AFTRA WEBSITE

Videos now have a new home on the SAG-AFTRA website. The video gallery was developed to make it easier for members to find videos on subjects important to them. The latest content is showcased in the Recent Videos section, and users can browse videos in 29 categories in the Search by Category section.

There is something for everyone in the video gallery, essential information for new members who want to learn more about their union and career advice for longtime members looking to up their game. Many are long-form videos such as panels and webinars, while others are short-form, addressing topics such as contracts, safety and important union initiatives.



@ Visit sagaftra.org/videos.

"The film gives Brosnahan's fans a chance to see her in a far more internalized, watchful mode than on her Amazon series, and

THERE ISN'T A PERFORMANCE HERE THAT HITS A WRONG NOTE"

Hollywood

"DARKLY HYPNOTIC...

RACHEL BROSNAHAN

takes on a character miles away from Mrs. Maisel but scoring just as triumphantly

IN A BRAVURA TURN"

DEADLINE

"BROSNAHAN GIVES A CAREER-BEST PERFORMANCE"

WE LIVE ENTERTAINMENT

AMAZON ORIGINAL MOVIE

I'M YOUR WOMAN

FOR YOUR CONSIDERATION
IN ALL CATEGORIES INCLUDING

**OUTSTANDING PERFORMANCE
BY A FEMALE ACTOR**

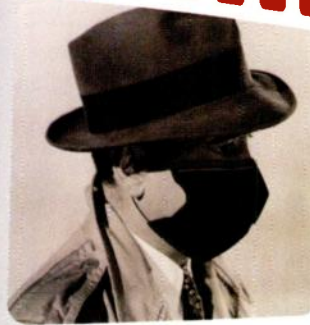
IN A LEADING ROLE

Rachel Brosnahan



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APART... BUT STILL TOGETHER

IN A YEAR WHERE WE NEEDED TO KEEP DISTANCE, THE SAG-AFTRA FOUNDATION
BROUGHT OUR COMMUNITY TOGETHER LIKE NEVER BEFORE.

SAG-AFTRA
FOUNDATION

IN 2020, WITH YOUR SUPPORT, WE...

Provided a lifeline of emergency financial aid for performers and their families

- Over **\$6 million** in COVID-19 relief grants
- Assisting over **6,500** SAG-AFTRA artists and families
- **1,000+** generous donors

Helped performing artists hone their craft from home

- Offering **1,200+** remote educational panels and learning opportunities
- Serving over **51,000** SAG-AFTRA participants
- Producing virtual voiceover, on-camera, computer software, casting feedback programs and more

Engaged millions of children in remote literacy learning throughout award-winning Storyline Online® program

(140 million annual views)

- Averaging **15 million** views a month on storylineonline.net
- Offering **61 books** read by 66 SAG-AFTRA performers
- Growing viewership by **20%** since 2019

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SAG-AFTRA'S ANTI-HARASSMENT EFFORTS KICK INTO HIGH GEAR

Union Creates Reporting App, Extends Outreach and Education

Despite a pandemic and a production shutdown, SAG-AFTRA's efforts to fight sexual harassment in the entertainment and media industry aren't slowing down.

The brave women and men who have come forward to report misconduct — often confronting the industry's most powerful figures — have already changed the kind of behavior that is tolerated, and the union

has been working to harness that momentum.

SAG-AFTRA has created a code of conduct to prevent harassment and assault in the industry, put a stop to improper private meetings in hotel rooms and personal residences, and retrained the staff to provide support to members who report an incident or who need therapeutic resources.

SAG-AFTRA continues to push on all fronts to enshrine additional enforceable protections for members, prevent opportunities for harassment, and educate members about their rights and how to report misconduct.

Actors and SAG-AFTRA members Michelle Hurd and Kate Rigg have created *Sex, Nudity and You*, a rundown of some of the protections now afforded to performers shooting nude, semi-nude, simulated sex and intimate scenes. These best practices can be found at sagaftra.org and on the following pages.

"Creating this safety booklet was important to me because I wanted to find a way to empower our members when they're in vulnerable situations. We can't rely on the powers that be to take care of us, so now we need to take our safety into our own hands, and with knowledge there is power," said Hurd, who is a National Board member and a founding member of Time's Up New York.

Another document, the *Quick Guide for Scenes Involving Nudity and Simulated Sex*, provides more details of the provisions and may also be found on the union's website.

SAG-AFTRA is in the final development stage of an app that will allow members to report incidents of harassment and get referrals for therapeutic, legal and law enforcement assistance. The app, which will be available to all members soon, will also help identify serial offenders.

SAG-AFTRA is continuing its partnership with intimacy coordinators, professionals who help performers and productions navigate highly sensitive scenes that feature nudity and simulated sex. Following up on the publication of *Standards and Protocols*

for the Use of Intimacy Coordinators, SAG-AFTRA will be working with top intimacy coordinators on standards for training, qualification and vetting. The union's leadership has been working to empower the profession by speaking on panels and educating the industry about the importance of this emerging occupation. President Gabrielle Carteris and National Executive Director David White participated in one such event in early November, a livestreamed panel hosted by the American Film Market. The union leaders joined intimacy professionals for a discussion of how the profession is changing hyper exposed work in film and TV.

When it comes to changing an industry culture that has too long tolerated abuse, the union has no intention of slowing down. And every member can help by remaining vigilant, looking out for fellow members and reporting misconduct. Everyone deserves a safe workplace free of harassment, and together we can make that a reality.



Panelists from the American Film Market *Navigating & Negotiating Intimacy on Set* panel on Nov. 10. Clockwise, from upper left, Intimacy Professionals Association founder Amanda Blumenthal, SAG-AFTRA President Gabrielle Carteris, *Euphoria* Executive Director Jim Kleverweis, SAG-AFTRA National Executive Director and panel moderator David White, and Intimacy Directors International co-founder Alicia Rodis.

Turn the page for your own pullout guide:
KNOW YOUR RIGHTS: SEX, NUDDITY AND YOU.



Sex, Nudity and You



KNOW YOUR RIGHTS

THE 2020 SAG-AFTRA CONTRACTS INCLUDE MANY NEW RIGHTS FOR ACTORS SHOOTING NUDE OR SEMI-NUDE SCENES, SIMULATED SEX SCENES AND INTIMATE SCENES.

HERE'S A HANDY RUNDOWN OF SOME OF THE PROTECTIONS NOW AFFORDED TO PERFORMERS.



AUDITIONS

In the Audition

1. **Actual nudity** in an audition is **always prohibited**.
2. **Simulated sex** in an audition is **always prohibited**.
3. Auditions for roles that require "nudity," might involve a **modesty garment** (pasties, G-string, equivalent underwear or swimsuit). Modesty garment auditions are limited to one final callback, **with prior notice**.
4. **No cattle call** general auditions are allowed that involve any kind of nudity or modesty garments.
5. Any **footage** taken during the final body viewing audition requires prior written consent, and the performer can request the destruction of this content once casting is over.



6. There is a **ban on recording** using personal phones and devices in auditions whenever nudity or simulated sex are involved.

Before the Audition

1. Producers cannot have performers submit **nude photographs or self-tapes** as part of the audition process.
2. If nudity or simulated sex acts are expected of a role or there will be a modesty garment final audition, it has to be **attached to the casting notice itself**, if known by producer at the time of the notice. Otherwise, such notice must be provided "as soon as practicable." Once hired, the minimum notice and rider required for nudity or simulated sex scenes is 48 hours before call time.



SPEAK UP

If your rights are being violated, meaning these new regulations are NOT being put into effect while you're working, that means producers are in violation of your contract.

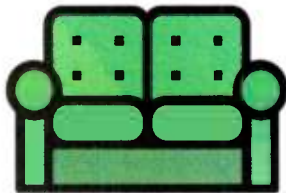
- Look on your contract for the phone number to call to alert production that there is a problem.
- You can call SAG-AFTRA directly.
- You should report the issue immediately to your agent.

3. Casting professionals have been directed to provide background actors with as much information as possible about required nude photography or simulated sex, such as the specific physical activities required while performing, the type of attire and if they will be interacting with other performers.

4. Performers must be provided with the **name and phone number** of a designated producer representative and/or a hotline to address questions about **the rider**.

Audition Location

1. A **"closed audition"** means: Your audition must only be seen by those "essential." In other words, the fewest people necessary to cast the role. The performer must be provided the name and title of any person in the audition.
2. Any **"closed remote audition"** (e.g., a Zoom audition during COVID) requires the individuals viewing be visible to the performer the entire time.
3. During **modesty garment auditions**, performers have the right to have a support peer present, regardless of where the audition is held. No interviews or auditions in hotel rooms and private residences are allowed, unless there is no other alternative.



which producers must give the performer and professional representatives at least 48 hours before call time to review/negotiate the rider for nudity/simulated sex. **Last-minute changes are prohibited.**

If a producer wants to request any change to what was agreed upon, the performer must be given an additional **48 hours prior** to call time.

2. A producer is **never permitted** to request that performers engage in **real sex acts**.
3. **Background performers** asked to perform simulated sex acts or to perform in the nude without notice or consent **must still be paid**, even if they decline to do the work.
4. **Cover-ups**, like a bathrobe, must be provided to performers, including background performers, who are nude or wearing modesty garments when not engaged in the rehearsing or shooting of a scene and, if practicable, when there is a pause in rehearsing or shooting.
5. Any **intimate body part** not agreed to in writing to be shown in the film or on set **must be covered on set**. This is to make the performer feel more comfortable, and prevent any unauthorized footage.
6. A **physical barrier** is required for any action that may lead to genital contact. This barrier must prevent the exchange of body fluids and prevent sexual stimulation.

PRODUCTION

On Set

1. **No last-minute requests for nudity and simulated sex.** There is a **new 48-hour rule** in

Before the Shoot

1. At least **48 hours prior to call time**, producers must provide principal performers a rider that should



include the specific intimate body parts to be depicted and specific sex acts to be performed or depicted. If available, the script pages must be attached.

2. A performer has the right to withdraw consent at any time (except as to

photography already shot). **If a performer refuses** to film the scene, producers are allowed to use a body double within the parameters of the original performer's consent. Doubling violations include **unauthorized use of digital technologies** (such as deepfake technology) to create a digital double or modifications to make a person appear nude or as performing simulated sex outside those parameters.

3. **The producer must advise the director and UPM or line producer** of the parameters of the performer's consent.

4. **Performers must be provided with the name and phone**

number of a designated producer representative who can address questions about the interpretation or application of proposed written consent.

Closed Set Definitions

1. A closed set means only those **essential** to the rehearsal or production are permitted on set. **This extends to on-set monitors.**

2. There is a ban on recording using personal phones and devices on closed sets.



Photos and Publicity

1. Any still photography, which has always required prior written consent, must be securely stored and only accessible by essential persons.

2. A performer must give prior written consent for any nude/modesty garment nude photograph to be used in any promotional material.



AND REMEMBER!

If you ever feel unsafe on set for these or any other reason, you always have the option to contact the union.

With these strengthened protections, we continue our efforts to:

- Stop and respond to potential predatory behavior;
- Ensure you are only required to perform what you agree to;
- Ensure you are not put under pressure to do anything that you are not comfortable with; and
- Generally, create a safer work environment to protect your body, career and health.

**24-Hour
Safety Hotline:
(844) SAFER SET**



**To report sexual
harassment:
(855) 724-2387
(Press option 1)**

“PROVOCATIVE AND SATISFYING”

The New York Times

**“ROSAMUND PIKE
IS INTENSELY, ALMOST PALPABLY, RADIANT...
SHE’S BRILLIANT”**

THE WALL STREET JOURNAL

For Your Consideration In All Categories Including

**OUTSTANDING PERFORMANCE
BY A FEMALE ACTOR IN A
LEADING ROLE**

Rosamund Pike

AMAZON ORIGINAL MOVIE

RADIOACTIVE



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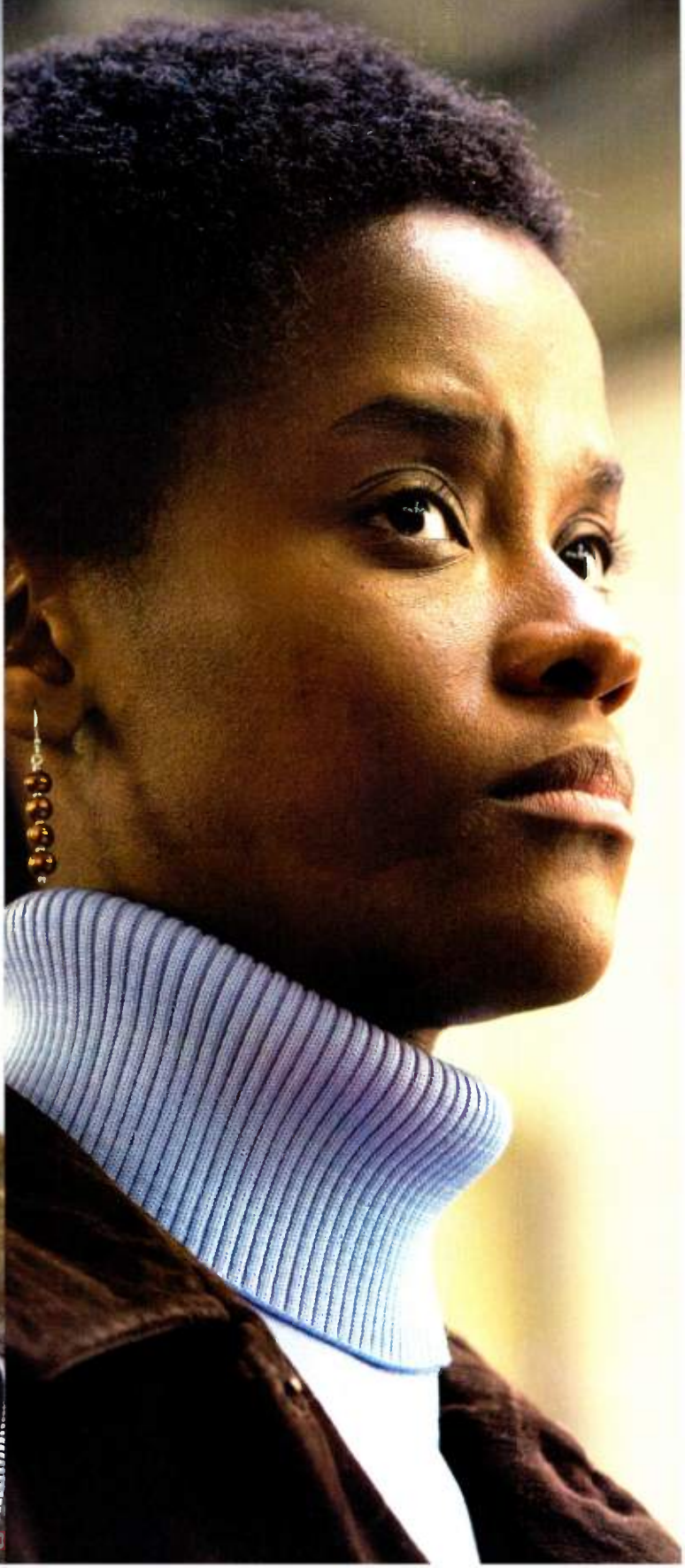


AMAZON
STUDIOS

**OUTSTANDING PERFORMANCE
BY A MALE ACTOR IN A
TELEVISION MOVIE OR LIMITED SERIES**
SHAUN PARKES



**OUTSTANDING PERFORMANCE
BY A FEMALE ACTOR IN A
TELEVISION MOVIE OR LIMITED SERIES**
LETITIA WRIGHT



"THE HEART OF
MANGROVE BEATS IN
**PARKES' HARROWING
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"**WRIGHT UNLEASHES
A STUNNING PORTRAYAL**
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TO FREE HER PEOPLE"

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TIME OUT

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OUTSTANDING PERFORMANCE
BY A MALE ACTOR IN A
TELEVISION MOVIE OR LIMITED SERIES

JOHN BOYEGA

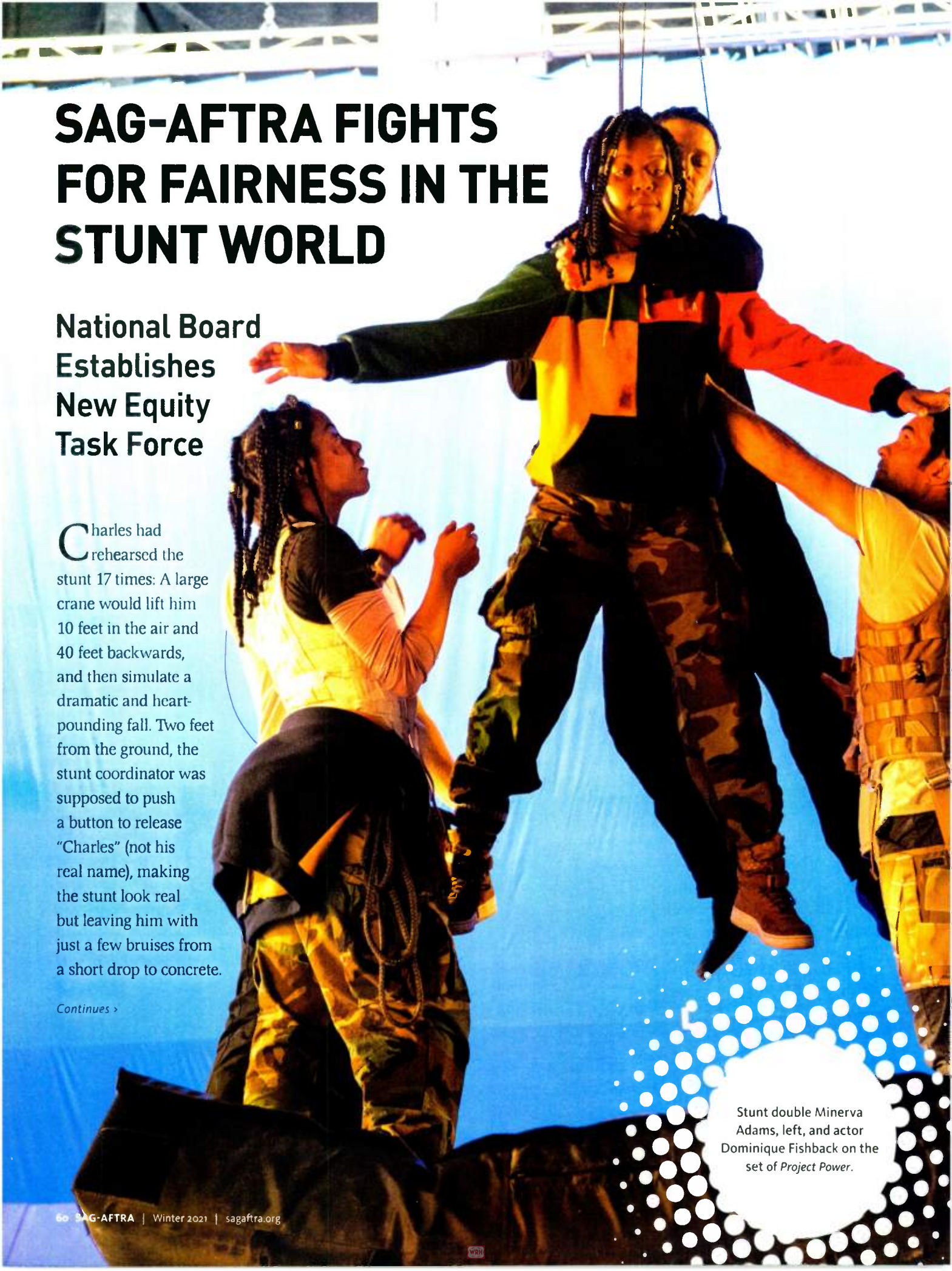


SAG-AFTRA FIGHTS FOR FAIRNESS IN THE STUNT WORLD

National Board Establishes New Equity Task Force

Charles had rehearsed the stunt 17 times: A large crane would lift him 10 feet in the air and 40 feet backwards, and then simulate a dramatic and heart-pounding fall. Two feet from the ground, the stunt coordinator was supposed to push a button to release “Charles” (not his real name), making the stunt look real but leaving him with just a few bruises from a short drop to concrete.

Continues >



Stunt double Minerva Adams, left, and actor Dominique Fishback on the set of *Project Power*.

OUTSTANDING PERFORMANCE BY AN ENSEMBLE IN A DRAMA SERIES
AND ALL OTHER CATEGORIES



“ONE OF THE
BEST CASTS ON TV”

CULTURESS



AMAZON ORIGINAL SERIES

**THE
BOYS**

FYC | prime video

"I got about five feet from the bottom, he released me, and I fell perfectly flat on my back," the almost three-decade veteran of stunts recalled vividly. "When I hit, I thought he just killed me. I was slowly moving my hand close to my head expecting fragments of my head or brains to come out. The coordinator expressed no apologies because, in his mind, I was expendable."

Charles is African American, and he knows this was not an isolated incident in the industry. He feels he was a target of long-standing practices in the stunt world that discriminate against people of color, women and LGBTQ performers. "In this industry, I have had to stay in my lane, to learn to watch the backs of my Asian and brown friends, and women and gays and lesbians," he said. "We are regularly being attacked."

SAG-AFTRA IS ACTING DECISIVELY TO END

well-known, inequitable hiring and on-set practices in the stunt industry that have erected barriers and put the livelihood and safety of a huge swath of performers at risk. At its October meeting, the National Board overwhelmingly approved the appointment of the Task Force on Ensuring Fair and Equitable Hiring Practices Within the Stunt Community to develop recommended protocols to ensure fair employment of stunt professionals.

"In this long and distinguished profession, there is a dark reality," said National Executive Director David White. "The hiring practices within the profession and the expansive set of microaggressions and larger aggressions against people of color and women have existed for a long time, and the time has arrived that we must address it."

The newly established task force, comprised of members who are preeminent in their field, fits into SAG-AFTRA's long tradition of fighting for the rights of every member, an embrace of justice, equality and fairness that is the catalyst for the union's most recent activism, such as setting forth and negotiating protections for actors who must perform sexually intimate scenes.

THE STUNT EQUITY TASK FORCE ECHOES

the broader reckoning of the nation with racism. SAG-AFTRA President Gabrielle Carteris sees the engagement as core to the union's mission.

"We as an organization expect and demand inclusion and diversity from our employers," she said. "But, we cannot look just outside. We have to have the courage to look within. Our members are speaking out; it's no longer behind closed doors and we're hearing the real stories. If we follow true unionism, we have to act and we have to change."

For Charles, SAG-AFTRA's task force gives him — and he thinks many others — hope. "The union's leadership are the first people ever to hear us. I've never been so proud of this union after 30 years in this business."

**SAG-AFTRA PRESIDENT
GABRIELLE CARTERIS VIEWS
THE EFFORT FOR MORE
EQUITABLE HIRING AS ONE
THAT GOES HAND IN HAND
WITH SAFETY.**

**"FOR OUR STUNT PERFORMERS
— AND ALL MEMBERS —
SAFETY REMAINS OUR
HIGHEST PRIORITY, AND THAT'S
SOMETHING WE WILL NEVER
COMPROMISE ON. IN THAT
CONTEXT, WE CAN STILL MAKE
A MEANINGFUL PUSH FOR
DIVERSE HIRING OF THOSE WHO
ARE SKILLED AND QUALIFIED.
WE CAN, WE MUST, WE WILL,"
SHE SAID.**

OUTSTANDING PERFORMANCE BY A FEMALE ACTOR IN A TELEVISION MOVIE
TESSA THOMPSON

OUTSTANDING PERFORMANCE BY A MALE ACTOR IN A TELEVISION MOVIE
NNAMDI ASOMUGHA

“THERE’S A CRACKLING CHEMISTRY BETWEEN
TESSA THOMPSON AND NNAMDI ASOMUGHA,
**A GENUINE PULSE-QUICKENING CONNECTION THAT’S
IMPOSSIBLE TO FEIGN AND RARE TO WITNESS”**

THE GUARDIAN

AMAZON ORIGINAL MOVIE

SYLVIE’S LOVE



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LIGHTS! CAMERA! SAFETY!

Union
Protocols
Usher in
a Return
to Work



Far left, *Jurassic World: Dominion* was one of the first movies to return to set this year. The crew is masked up while Chris Pratt makes his way through a primeval forest. Left, John Goodman and Katey Sagal in the new season of *The Conners*.

One actor described walking onto set as though she was walking into a sci-fi movie, with people wearing personal protective equipment such as face shields and hazmat suits. But this wasn't a sci-fi movie, it's the new norm for film and television productions.

It's a norm that emphasizes testing, sanitation, physical distancing and use of protective equipment for keeping film sets safe while separating groups into zones — the strictest and most protected zone being where actors aren't able to wear masks while filming a scene.

Production took off after the Sept. 21 announcement that unions representing casts and crews had reached an agreement with the major studios on protocols to allow members of the industry to resume their crafts and livelihoods in workplaces redesigned around their health.

Guiding principles include strictly enforced testing regimens and safety protocols, the zone-based system, the diligent use of personal protective equipment, and coordination by a qualified COVID-19 compliance supervisor. The new measures are being implemented by employers in order to minimize the risk of transmission. To ensure workers' livelihoods are not burdened with added uncertainty during the pandemic, the agreement also includes COVID-19 sick leave and quarantine pay.

SAG-AFTRA President Gabrielle Carteris said that SAG-AFTRA members, "along with their peers in other entertainment unions, are anxious to get back to work, but safety has to be the highest priority. This agreement establishes sensible, science-based protocols that allow members to return to doing the work they love while managing risk. I am grateful to our sister unions, who pulled together during this extended crisis, as well as to the studios for collaborating on this important issue."

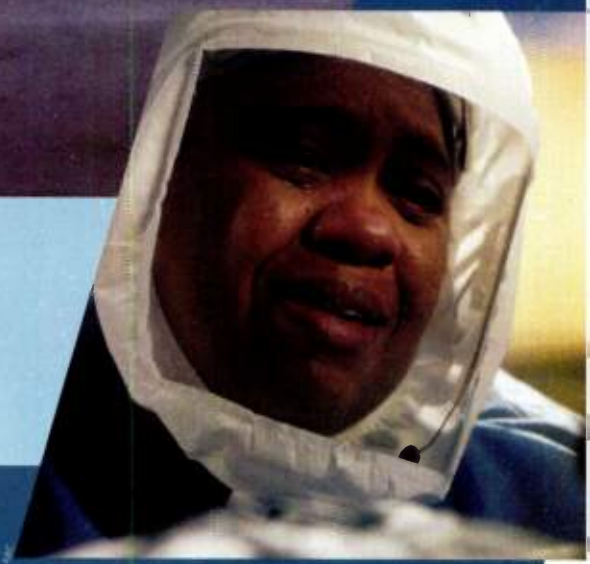
The agreement is the outcome of unprecedented coordination and solidarity between SAG-AFTRA, the Directors Guild of America, International Alliance of Theatrical Stage Employees, and the International Brotherhood of Teamsters and the Basic Crafts. These groups worked with the Alliance of Motion Picture and Television Producers for months to develop science-based protocols to minimize the risk of transmission, designed with the unique work environments of film and television production in mind.

The guidelines are based on *The Safe Way Forward* report released by the unions in June and developed in consultation with leading epidemiologists and experts, as well as the preceding industry white paper delivered to state governments and agencies to examine the resumption of production.

"Charting a safe path back to work has been our No. 1 priority," Carteris said, adding that the new agreement is "the single most important agreement we've signed in decades."

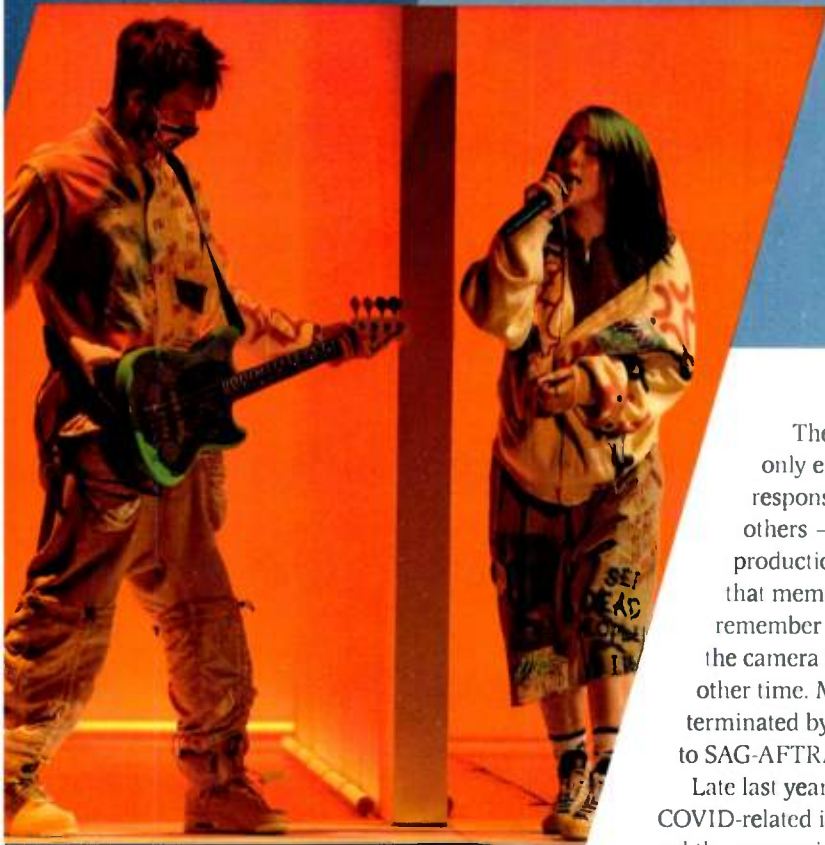


Members of the crew wear PPE on the set of CBS' *All Rise*, featuring Simone Missick as Lola. The courtroom is even outfitted with acrylic safety partitions.



Chandra Wilson delivers an emotional performance in the new season of *Grey's Anatomy*, which tackles the impact of the pandemic on Seattle Grace Hospital.

It is imperative that members comply with mandatory COVID-19 safety protocols on set, including mask-wearing, and employ common sense both on and off set.



Billie Eilish performs alongside brother Finneas O'Connell at the American Music Awards. The award show featured performances with dancers and musicians wearing masks.

SAG-AFTRA National Executive Director David White noted, "These on-set safety protocols were developed with input from our fellow unions, health and safety experts, and other important figures within and outside of the industry, a true team effort. We are committed to members' safety."

"This accomplishment was only possible because the unions came together to jointly negotiate, which was a historic first. Our solidarity was our strength," said Executive Vice President Rebecca Damon. "Thank you to the presidents and leadership of our sister unions for collaborating on a process that not only protects their members' interests, but maximizes safety for everyone."

The rules are designed to create a safer environment, but it's not only employers who have a part to play. Members also need to be responsible about adhering to protocols to protect themselves and others — both in the workplace and in the community — and hold productions to account if they fail to do their part. It's also important that members themselves follow the safety protocols at all times, and remember that exceptions to masks and distancing rules that apply when the camera is rolling do not exempt them from safety protocols at any other time. Members who fail or refuse to follow safety protocols may be terminated by employers without further compensation, and may be subject to SAG-AFTRA member disciplinary proceedings.

Late last year, multiple productions were in a state of shutdown to resolve COVID-related issues. Most of the time, it was due to someone testing positive, and the suspension was necessary to protect everyone who works on set. No one wants the work to stop, but temporary shutdowns, which demonstrate that the protocols are working, prevent an unchecked spread of the coronavirus that could lead to the entire project being abandoned.

If the rules aren't being followed, it's important for members to report it to the union right away, before it potentially turns into an outbreak that could jeopardize lives and end the project. Again, it is imperative that members comply with mandatory COVID-19 safety protocols on set, including mask-wearing, and employ common sense both on and off set. Whenever possible, please wear a mask, practice social distancing, including in settings away from production, and wash your hands frequently.

Duncan Crabtree-Ireland, SAG-AFTRA's chief operating officer and general counsel, who has played a major role in developing the safety measures, said the provisions are focused on minimizing risk.

OUTSTANDING PERFORMANCE BY A
MALE ACTOR IN A TELEVISION MOVIE

PAUL BETTANY

OUTSTANDING PERFORMANCE BY A
FEMALE ACTOR IN A TELEVISION MOVIE

SOPHIA LILLIS

**"PAUL BETTANY DELIVERS A POWERFUL,
NUANCED PERFORMANCE.
IT'S A HEARTBREAKING ONE, TOO"**

AWARDSWATCH

**"SOPHIA LILLIS SHINES
WITH AN INNOCENCE FROM ANOTHER ERA"**

NEW YORK POST

AMAZON ORIGINAL MOVIE

Uncle Frank

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WRN

"It's important to recognize that this is not about creating an environment that is 100% safe. There is not, during this time of COVID, a situation where we can guarantee 100% safety, or that producers or anyone else can provide for 100% safety. So, in everything we're doing, it's about mitigating the risk and reducing the risk of COVID infection in connection with employment.

"Every single member of SAG-AFTRA has to make the decision for themselves about what levels of risk they're prepared to accept and whether it's the right time for them to return to work. But for those who are ready to return to work, we believe that the protocols that have been agreed to with the producers and the other unions do provide a level of safety in the workplace that makes it appropriate for people to be able to return to work. And that is a science-based decision — this is not a political decision; it is not an opinion or positioning. This is based on guidance that we've received from the epidemiologists and industrial hygiene experts who have consulted with us and the other unions and that have been a part of this process."

As for commercial shoots, Crabtree-Ireland noted that a similar process is going on all right now with the ad industry's Joint Policy Committee, but noted, "It's a little more complicated, because in the case of the AMPPTP, all of the unions negotiate with the same negotiating partner. In commercials, SAG-AFTRA negotiates with one entity — the JPC — and the other three unions all negotiate with a separate entity — the Association of Independent Commercial Producers. So, we are coordinating our efforts and we are trying to push forward basically similar protocols that would be adjusted for the purposes of the type of short-duration productions that most commercials are. We do expect to have protocols that will apply on a blanket basis to all commercials as soon as possible, working jointly with the other unions."

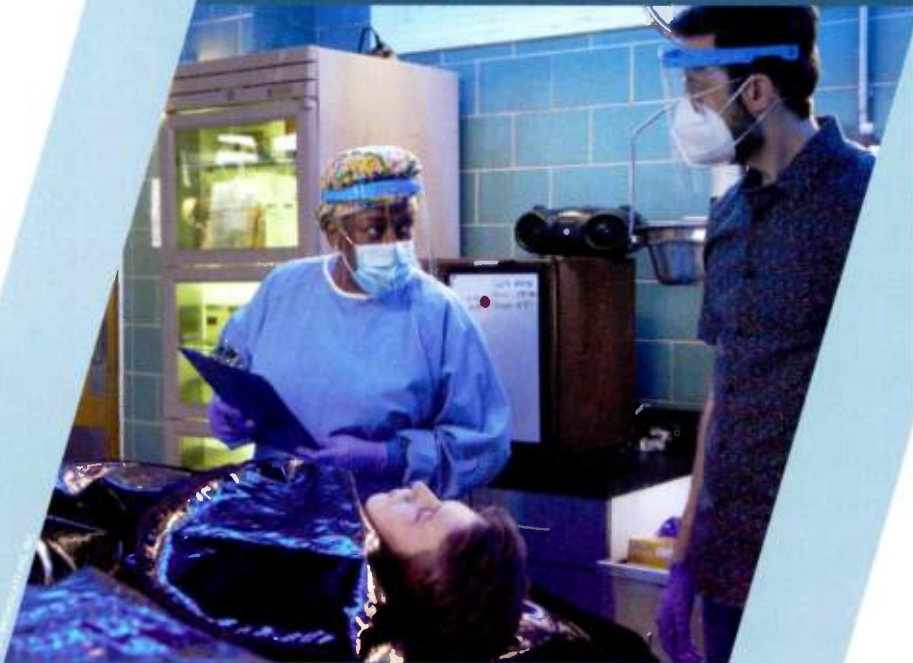
The labor movement continues to lead the response to the COVID-19 pandemic, and with the institution of the unions' *The Safe Way Forward* protocols, member John Goodman said he had no doubt every safety precaution had been taken when ABC's *The Conners* returned to production.

It's uncertain how long masks, social distancing, zones and testing will be the on-set norm, but Goodman remains upbeat. "It's just another damn thing we have to deal with," he told *The New York Times*. "I'm thrilled we're able to make a show at all."

@ For additional information, guidelines and FAQs, visit sagaftra.org/backtowork.



Ben Feldman is directed by Victor Nelli, Jr. on the set of NBC's *Superstore*.

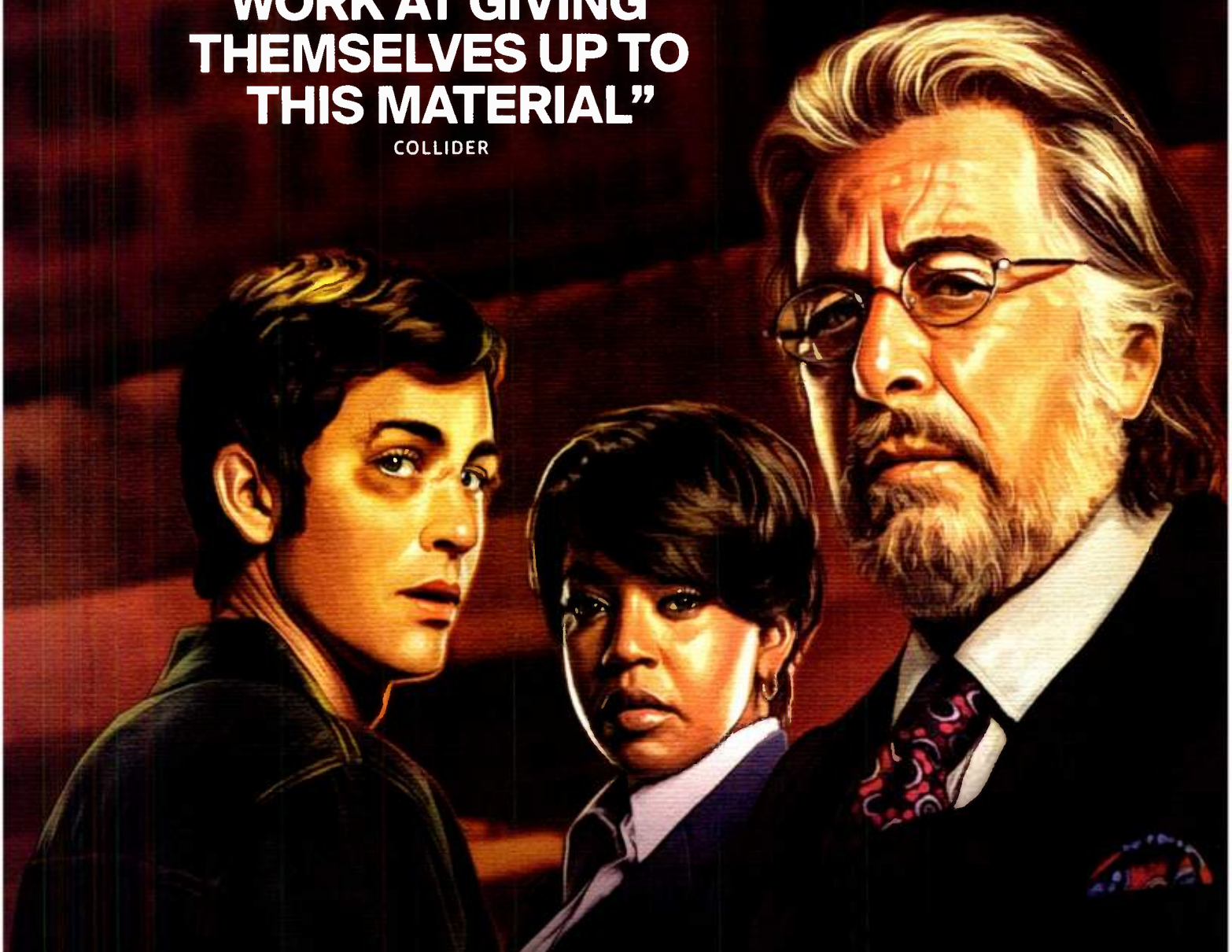


In the new season of *NCIS: New Orleans*, the team is working murder cases during the pandemic. CCH Pounder as Dr. Loretta Wade and Rob Kerkovich as Agent Sebastian Lund examine a cadaver while wearing PPE.

OUTSTANDING PERFORMANCE BY AN ENSEMBLE IN A DRAMA SERIES
AND ALL OTHER CATEGORIES

“EVERY SINGLE PERFORMER
IS DOING **OUTSTANDING**
WORK AT GIVING
THEMSELVES UP TO
THIS MATERIAL”

COLLIDER



AMAZON ORIGINAL SERIES

HUNTERS

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MPAA

CONSIDER AMAZON ORIGINALS

HOME COMING

ENSEMBLE
DRAMA SERIES



UTOPIA

ENSEMBLE
DRAMA SERIES



UPLOAD

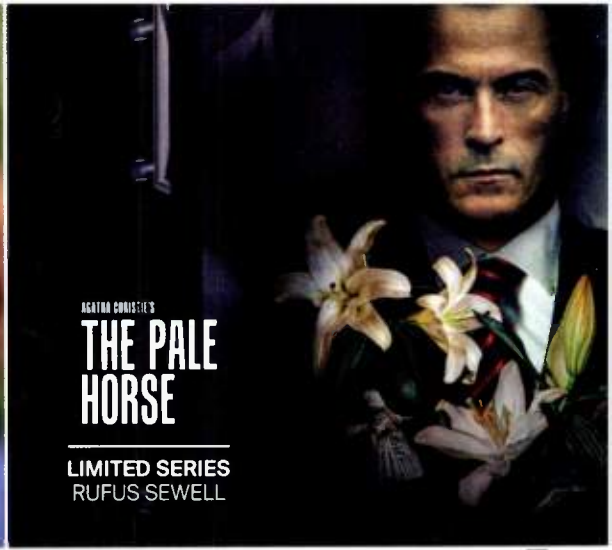
ENSEMBLE
COMEDY SERIES



CHEMICAL HEARTS

TELEVISION MOVIE
AUSTIN ABRAMS
LILI REINHART

AMAZON
STUDIOS



AGATHA CHRISTIE'S
THE PALE HORSE

LIMITED SERIES
RUFUS SEWELL



THE EXPANSE

ENSEMBLE
DRAMA SERIES

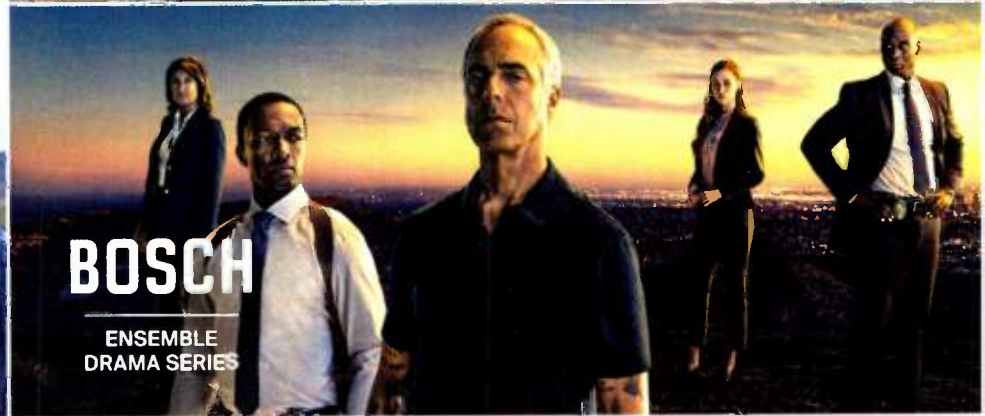


TALES FROM THE LOOP

ENSEMBLE
DRAMA SERIES

GET DUKED!

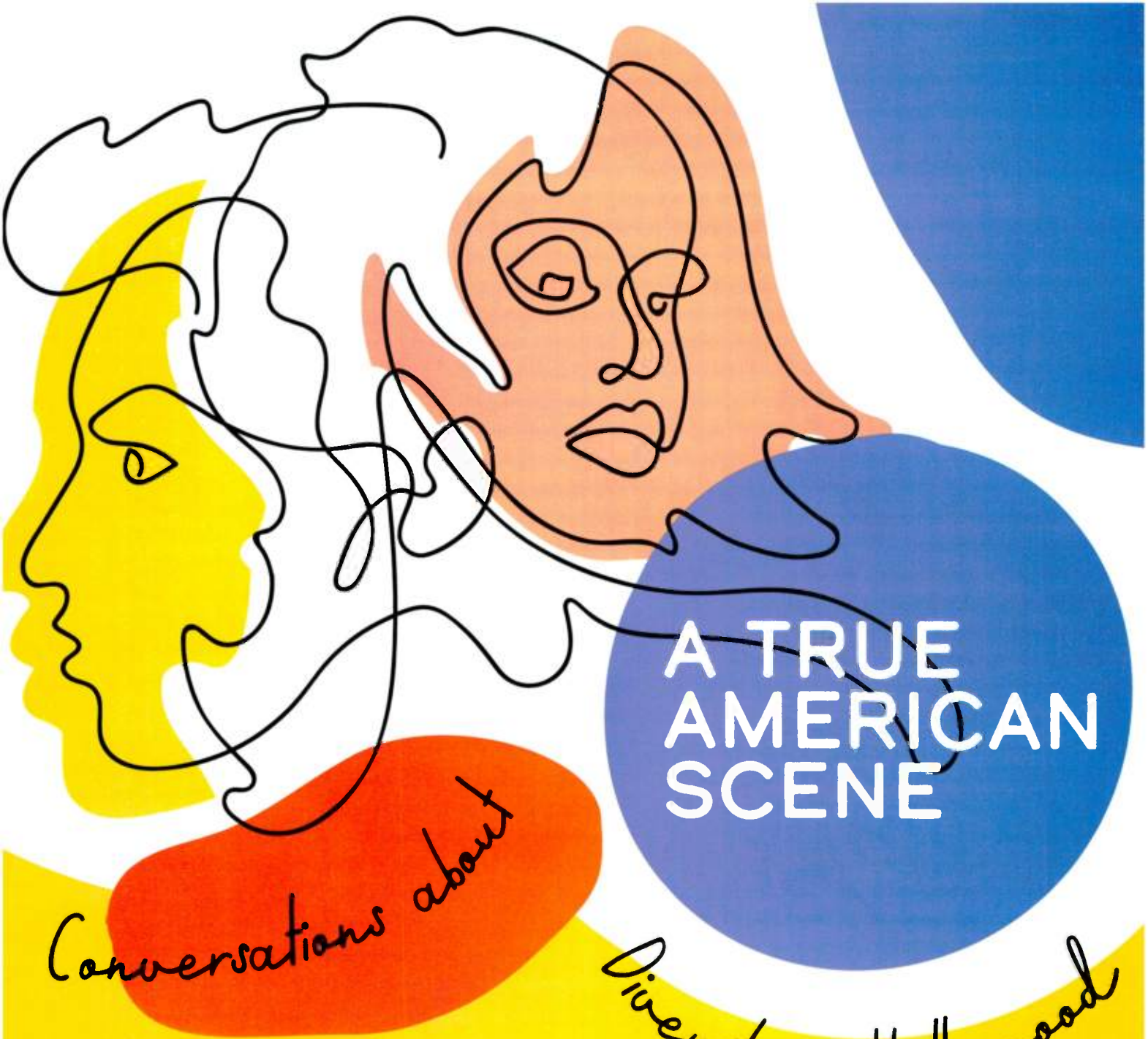
TELEVISION MOVIE
SAMUEL BOTTOMLEY
RIAN GORDON
LEWIS GRIBBEN
VIRAJ JUNEJA



BOSCH

ENSEMBLE
DRAMA SERIES

FYC | prime video



A TRUE AMERICAN SCENE

Conversations about

Diversity in Hollywood

Across entertainment and media, Hollywood is striving for greater inclusion in its shows and movies. A program such as Shonda Rhimes' *Grey's Anatomy* is an important example of these efforts, and companies such as Netflix and Amazon are following suit in their original programming. Major blockbusters have also made strides in casting performers of color in critically acclaimed films, including Jon M. Chu's *Crazy Rich Asians*, Ryan Coogler's *Black Panther* and Ava DuVernay's *A Wrinkle in Time*.

However, for many, the showcasing of diverse casts on screen is not enough. Since 2015, the social media hashtag

#OscarsSoWhite, has been used in digital spaces to criticize what *Washington Post* writer Drew Harwell called a "startling on-screen sameness of age, gender and race" among Academy Award nominees and winners. Additionally, performers such as former *America's Got Talent* judge Gabrielle Union have spoken candidly about experiencing on-set discrimination. These are just a few examples, and viewers and performers alike are calling on Hollywood to do more.

"What we are looking at is both a re-examination of the power structures in our country and, with it, every media

institution," said *Nightline* broadcaster Juju Chang at the SAG-AFTRA President's Task Force on Education, Outreach & Engagement's *Race & Storytelling: Asian American Voices* panel on July 21. "Which stories are we going to tell? From whose perspective are we [telling them]? And who says yes to [them]?"

These questions have remained present throughout the *Storytelling* livestream series, which has featured African American, Asian American/Pacific Islander and Latino performers. *Performers*



RACE & STORYTELLING: AFRICAN AMERICANS



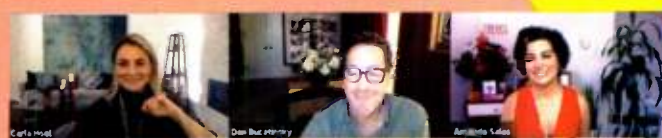
RACE & STORYTELLING: ASIAN AMERICAN VOICES



NATIVE AMERICAN STORYTELLERS: A LEGACY & FUTURE



PERFORMERS WITH DISABILITIES: INCLUSION, AUTHENTICITY & ALLYSHIP



RACE & STORYTELLING: THROUGH THE LATINO LENS

With Disabilities: Inclusion, Authenticity & Allyship on July 28 and *Native American Storytellers: A Legacy & Future* on Nov. 17 were other PTEOE webinars dedicated to addressing inclusion. Through these conversations, one thing is clear: SAG-AFTRA and performers within these marginalized groups find that more work still needs to be done, and they are more than willing to take action.

AUTHENTICITY AS PERSONAL RESPONSIBILITY

In the past, conversations centering on discrimination have often focused on the difficulty of landing roles. However, for writer-producer Gloria Calderón Kellett and others, an equally important matter is the lack of roles that reflect and normalize a community's real-life experiences.

Said Calderón Kellett at the *Race & Storytelling: Through the Latino Lens* livestream on Oct. 29, "[Communities] are starving for recognition that represents the totality of who [they] are."

It is this obstacle and Hollywood's exclusionary history that often still perpetuates harmful stereotypes. It can come in the form of objectification, such as what *Through the Latino Lens* moderator Amanda Salas called the "spicy Latina" stereotype. Other times, it limits performers to one-dimensional roles or brands whole groups as outliers from what is perceived as the norm. And these issues are not limited to racial ethnicities; the disability community faces its own unique challenges.

"We are always fighting for even the opportunity to play ourselves, and that's where our experiences differ from other marginalized communities," said New York Local Board member and New York Local Performers With Disabilities Committee Chair Christine Bruno. "Disability is seen as a technical skill: A bag of tricks or something that can be 'put on.'"

In every conversation, each guest agreed that diverse roles need depth and authenticity now more than ever.

"For so long, we all have been presented through a very specific lens and image," said Afro-Latino actor Gina Torres. "But, we are so much more than that, and it absolutely has to do with education."

Said Native American actor Amber Midthunder, "The goal is to appropriately represent our history and culture and ... who we are

@ You can view the PTEOE *Storytelling* series and more at sagaftra.org/videos.



as people. We walk around, go to the grocery store or the doctor's [office] and all sorts of regular things."

CREATING TRUE, LASTING CHANGE

Torres' and Midthunder's sentiments speak to many of the stories and the sense of personal responsibility panelists have voiced throughout the livestream series. Beyond simply noting what needs to change, many have also talked about how they're approaching that work in purposeful, impactful ways.

"It's not just having a face in [the room] to satisfy the quota; it's more about focusing on the individual's journey," said casting director Leslie Woo. "Individual journeys are the key ... hearing about different perspectives and [bringing about change]."

Although content creation is often touted as a means to further one's career, actor Nic Novicki spoke about it as a means to increase the visibility of diverse performers.

"As a little person, I learned pretty quickly that I was going to have to write my own stuff," said Novicki. "If I wanted to play the gangster or the lawyer, I was going to have to figure out how to create it myself."

Actor Glenn Stanton placed importance on continuing to advocate for diversity and inclusion in writers' rooms and casting offices, as well as among decision-makers at larger-scale networks and studios.

"When [someone is] sitting down with a consultant, they have to check their defensive mechanisms and ego at the door," said Stanton. "Allow that person to talk ... so that you can understand and tell the story more responsibly and fully than you would otherwise."

Although true change can only take place through purposeful, direct action, the PTEOE *Storytelling* series has shown the willingness of industry professionals to do the necessary work of increasing diversity and changing the way characters are portrayed.

"We each have, no matter where we are in the industry, [the responsibility] to be a gatekeeper," said SAG-AFTRA National Board member Yvette Nicole Brown. "I think there was this myth that there was only one [person of color] who could make it, and you had to make sure it was you. But that is not true: If one person gets in, they can hold the door open for 20 other people."

A Call for More Inclusivity in Media

Coverage of important happenings such as the global coronavirus pandemic, the 2020 national election and ongoing peaceful protests have revealed the need for the news media to address its own issues with inclusion and equity.

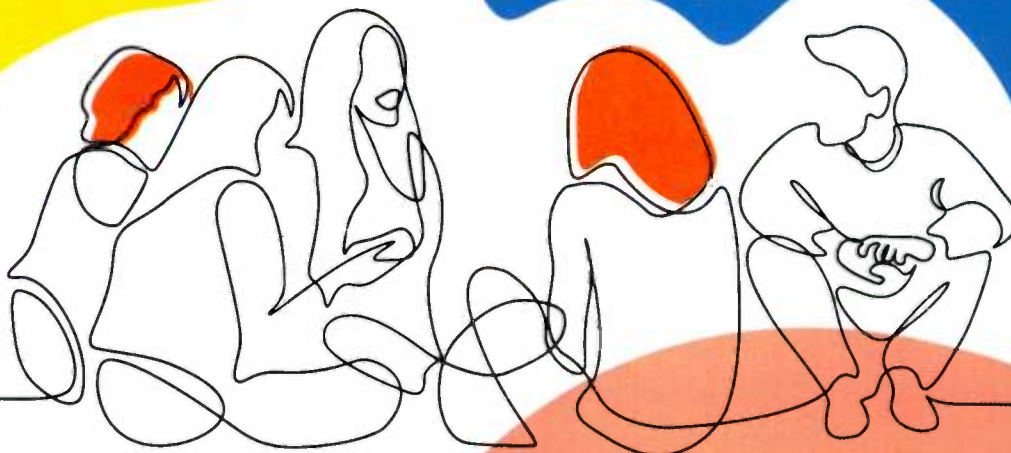
To explore this topic, the SAG-AFTRA President's Task Force on Education, Outreach & Engagement hosted the *Covering the Story of Race* livestream on Dec. 1. The panel included anchor and WGN Chicago political reporter Tahman Bradley, NBC/Telemundo anchor and reporter Lucy Bustamante, and KPCC L.A. veteran and criminal justice reporter Emily Elena Dugdale. Moderating the discussion was Peabody Award-winning journalist and retired news anchor Carolyn Tyler, who covered numerous social, economic and political issues during her tenure at ABC7 San Francisco.

Drawing from current events and their professional experiences, guest speakers discussed how the lack of diversity in media continues to impact storytelling in the news. Topics ranged from the need for more people of color in higher-ranked news positions to ongoing challenges in connecting with audiences within minority and fringe communities.

"There are stations that don't have good demographic information on their audience and it makes it hard to know who you are talking to," said Dugdale. "We need to understand that we are reaching a lot of different people and identities and places. It is not fair to just say, 'We will reach them,' [if we're not sure] who we're even talking about."

The panel concluded with a discussion about ways to bring long-lasting, systemic change to the industry, such as more inclusive mentorship and paid internship opportunities that lower the barriers of entry for aspiring journalists.

@ To watch the panel in full, visit sagaftra.org/videos.



An Apple Original Film

"IT'S BILL MURRAY'S WORLD
and we're just happy to watch him in it"

Richard Roeper | CHICAGO SUN-TIMES

"PLAYED TO PERFECTION
by Jones and Murray"

Hollywood
REPORTER



FOR YOUR CONSIDERATION

OUTSTANDING FEMALE ACTOR
IN A LEADING ROLE
RASHIDA JONES

OUTSTANDING MALE ACTOR
IN A SUPPORTING ROLE
BILL MURRAY

OUTSTANDING MALE ACTOR
IN A SUPPORTING ROLE
MARLON WAYANS

OUTSTANDING PERFORMANCE BY
A CAST IN A MOTION PICTURE

On The Rocks

Written and Directed by **Sofia Coppola**



A24 

WRB



Be Your Own Game-Changer: The Benefits and Opportunities of Content Creation

CONTENT CREATION IS NOTHING NEW TO A PERFORMER. From SAG Life Achievement Award recipients Carol Burnett and Lily Tomlin heading their own television programs to some of today's A-listers leveraging their names for movies and production projects, actors strive to make work on their own terms. And with the current proliferation of digital and streaming options today, there's an even stronger pull to do so without a major studio.

"It's a boom in entrepreneurship and [we're seeing] a lot of creators starting businesses or asking for contributions from their audience," said social media strategist and lecturer Ayanna Henderson during the SAG-AFTRA President's Task Force on Education, Outreach & Engagement livestream *Social Media for Performers: Creating & Connecting in the Time of COVID* on Sept. 10.

There's no denying the financial gains, but others like members Issa Rae and Zeus co-founders Amanda Cerny and DeStorm "D-Storm" Powers have gone on to shape their careers with hit TV shows and independent media platforms in ways that seemed nearly impossible a decade ago.

"For me, [creating content] was out of ... a need not to complain, but channel my frustrations and make something

works for you.

For Ryan Walker, a National NextGen Performers Committee member and owner of Los Angeles-based social media consultation firm TSMA, Instagram is an ideal platform. Since being bought by Facebook in 2012, the photo- and video-sharing platform has become a one-stop shop for short-form content: quick comedic clips, tutorials and product reviews. And with sub-platforms Instagram Live, IGTV and Reelz, the app is a great way to be experimental.

"As a visual artist or performer, writer or producer ... Instagram covers all those bases," he said at the *Social Media for Performers: Beyond the Basics* livestream.

If you're finding things to be a bit stagnant, don't be afraid to make changes such as finding another platform or increasing the

CONTRACTS ARE HERE FOR YOU

Whether you are a creative working with a professional actor for the first time or are a member starting a first-time project, SAG-AFTRA is here to help. The union has a number of contracts that can make your first — or next — short or low-budget film, podcast or web series signatory, and your assigned business representative is available to answer questions about pay, meals, travel and much more. This means you will have the tools to hire a fellow union actor and bring your film to the digital space, film festivals and even theaters. And the new Micro-Budget Project Agreement gives even more flexibility and options of exhibiting your work on social media platforms.

SAGindie, a SAG-AFTRA affiliate that helps curate relationships between indie filmmakers and union performers, is another helpful resource that helps clarify details about the preproduction process.

"I think there's a lot of fear that working with our contracts is too hard, but you don't need to be a major motion picture studio," said SAG-AFTRA Chief Contracts Officer Ray Rodriguez. "There is a contract that is designed to work for you."

 Visit sagaftra.org/productioncenter or sagindie.org to get started.

of them," said New York Local Board member and National NextGen Performers Committee Vice Chair Sarah Seeds, whose show, *Riding the D with Dr. Seeds* (2017), has received Emmy consideration.

It may seem as though it takes a certain type of person to create content, but in fact, performers are already equipped with the know-how to get started or take things to the next level. SAG-AFTRA has hosted numerous livestreams on the topic, including *Social Media for Performers: Creating & Connecting in the Time of COVID*; *Social Media for Performers: Beyond the Basics*; and *NGP Café: NexGen Content Creation*. Here's some advice from the experts.

Make Your Digital Space Work for You

Facebook, YouTube and Twitter initiated the rise of social media, but today's market has grown more competitive than ever with new video platforms on the scene: Instagram, TikTok, Snapchat and more. Having many options can be overwhelming in the beginning, but the first and best step is finding a platform that

amount you post.

"Social media is your channel: You're in charge of its programming and can literally program it [however you want]," said Henderson. "Don't forget you have that power."

Building Content: Making the Old New and the Ordinary Interesting

If you are starting out or trying to grow followers, you may feel like distancing yourself from old work, but Walker noted that sharing past projects, or "throwbacks," is a good way to ensure you're staying active.

"People stop posting because they run out of new content, but your archives [can help] motivate you to get content out," said Walker.

Another helpful tactic is editing your content for multiple channels. Although every platform functions differently, editing for size or length relieves some of the pressure to constantly create and widens your reach.





A QUICK WORD ABOUT VERIFICATION

For many content creators on social media, verification is seen as the ultimate goal. After all, the blue seal and checkmark isn't just a sign of one's popularity, but the result of your hard work and growth in viewers and followers.

Still, remember that verification isn't a badge of excellence.

"Don't be frustrated if you haven't been verified," said SAG-AFTRA NextGen Performers Committee member Ryan Walker and founder of social media management company TSMA. "It doesn't mean that you're not significant ... but rather that [your account] hasn't been flagged as one with impersonators or is a fan account [and] could cause confusion."

That's right, sometimes the reason you haven't become verified yet is that it's still easier for would-be followers to search and find you.

Also, keep in mind that the process for verification varies from platform to platform, and some make it more difficult than others. For example, Hootsuite notes Instagram verifies accounts that "serve the public's interest," have a high chance of impersonation by others or, otherwise, are a combination of authenticity, notability and uniqueness. With a combination of statistics and intangibles, it can be hard to get your marks even after applying to do so.

If it hasn't happened yet for you, Walker advised the best thing to do is remain consistent. "Keep working on your craft [and] your social media presence, and eventually you'll get verified."

For example, actor and Bfunk co-founder Shivani Bhagwan and her business partner film clips vertically and later edit them for other platforms.

Finally, don't dismiss what you think are the less-polished aspects of your personal life. Well-known content creators intersperse their work with footage of personal hobbies and slice-of-life moments as a means of bolstering engagement with followers and creating more evergreen material.

"When social media first started ... I think there was this notion that [what you showed] was the best 5% of you, very produced and filtered. Now there is rawness [and] I think people are more attracted to that now," said Bhagwan.

Keep in mind that SAG-AFTRA offers various contracts for this type of work, both scripted and unscripted, making it easy to find a good fit for all of your projects to be signatory (see sidebar, page 77).

Adding to Your Toolkit

There is no one single way to create for the digital space, but there are approaches you can employ when making original content.

During the *NGP Cafe: NexGen Content Creation* livestream, every guest speaker noted that an interest in and exposure to other industry work led to the important step of learning a new skill as a creator.

New York Local Board member and National NextGen Performer Committee member Evan Bass noted that his improvisation work sparked an interest in writing and producing. "In improv, you are creating all these great ideas for sketches, and following that passion was motivating because I'd think, 'They won't get filmed or written otherwise.'"

For Seeds, content creation over the years has given her expertise in pitching show ideas.

"[The pilot of my show] was my first experience [with] huge networks like NBC, ABC and Warner Bros.," said Seeds. "I've done it 40 times since then, [and now] it's my side hustle."

Don't be surprised if your repertoire expands beyond what you first expected — but more about that in a bit.

Network and Build Your Skills and Community

Expanding your skill set is important, but remember that it's not possible to do everything on your own. Even famed filmmakers rely on others, and according to actor-producer Chris Naoki Lee, there's value in cultivating relationships with other creatives.

"You're the average of the five people you're around the most, so keeping a good network of people around you is always important," said Lee. "I'm grateful and very lucky to have genius friends around me."

So, yes: network. Extend a work opportunity to your fellow performer — under contract, of course — or ask around for help. Work leads to work, and good ideas spread quickly. Networking will not only help further an idea you may have previously developed, but can create new ones.

Be Open to Unexpected Changes in Your Career

With time, doing work on your own terms brings the change you want: partnerships with a brand or work on projects you imagined working on at the start of your career. But it is possible for your career to take even more positive, yet unexpected, turns beyond your initial goals.

National NextGen Performers Committee member Aubrey Mozino's story about her recent work as a film instructor is one such example that serves as a powerful reminder to others.



OUTSTANDING PERFORMANCE
BY AN ENSEMBLE IN A COMEDY SERIES

OUTSTANDING PERFORMANCE
BY A MALE ACTOR IN A COMEDY SERIES

JASON SUDEIKIS

OUTSTANDING PERFORMANCE
BY A FEMALE ACTOR IN A COMEDY SERIES

HANNAH WADDINGHAM
JUNO TEMPLE

TED LASSO

fyc | 



Five Ways to Lessen Stress and Promote Creativity

1

The pressure to create can lead to stress and burnout. Here are some ways to prevent those situations, as suggested by experts on an Oct. 20 panel titled *Convos with a Creator Coach: Staying Inspired During Unprecedented Times* with Creator Coach's Josh Zimmerman and industry executive Phil Ranta.

1) Establishing a healthy morning routine can keep you feeling centered and in control. Find what works and stick to it.

2

2) Create a to-do list that's simple and realistic. Limit yourself to a few tasks to accomplish each day and make revisions as needed.

3) Learn about who or what inspires you and, if possible, incorporate those lessons and insights.

4) Influencers and brand ambassadors strongly value doing every Next Big Thing, but sometimes it's best to find solace in taking a step back.

3

4

5

5) When it comes to decision-making, ask yourself this question: "If I say 'yes' to this, what am I saying 'no' to?" For example, the "yes" in staying out late is getting to relax and spend time with loved ones. But it also means saying "no" to keeping up with your routine. While choices made in the moment aren't inherently good or bad, this exercise can help you determine long-term goals and prioritize them.

"A large smartphone company saw some of the content I was making and asked me if I could teach people how to record on a smartphone. I had never done anything [like that] before, but I had production experience, so I dove in," said Mozino, who's gone on to teach workshops across the country. "It's not something I really saw [happening] when I started production, but there are

so many other doors that can open up."

The best advice to take is to stay open to what happens as your career unfolds. Re-evaluating your work, building a network and learning more aren't deviations from your original goals, but ways to learn and achieve more.

“An exquisite film. **Nomadland** takes you somewhere you’ve never been, introduces you to marvelous people you knew little or nothing about, and leaves you full of feelings you may not have known you had, but glad to have taken the journey and changed by it.”

Joe Morgenstern, THE WALL STREET JOURNAL



For Your Screen Actors Guild Awards® Consideration

Outstanding Performance
by a Cast in a Motion Picture

Frances McDormand • David Strathairn
Swankie • Linda May

Outstanding Performance
by a Male Actor in a Supporting Role

David Strathairn • Bob Wells

Outstanding Performance
by a Female Actor in a Leading Role

Frances McDormand

Outstanding Performance
by a Female Actor in a Supporting Role

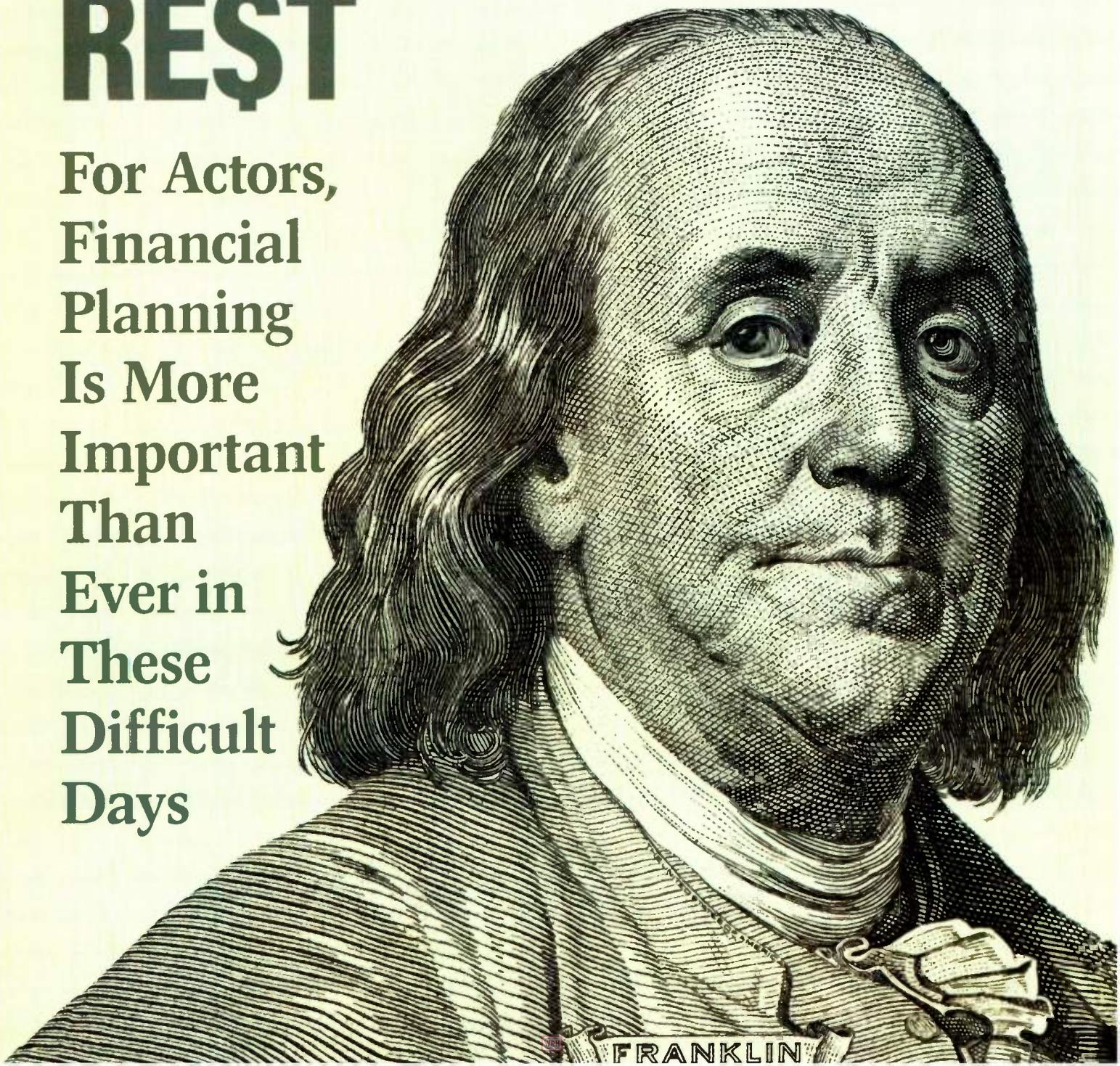
Swankie • Linda May

NOMADLAND

A FILM BY CHLOÉ ZHAO

DON'T LET YOUR BENJAMINS REST

For Actors,
Financial
Planning
Is More
Important
Than
Ever in
These
Difficult
Days



The life of an actor can be rewarding, but it can also be a challenging one, even in the best of times — and these have definitely not been the best of times. With a pandemic that has significantly curtailed production and work opportunities, just making ends meet can be one of the most pressing issues for performers.

And when it comes to managing finances, actors are a unique breed.

“Artists in particular have a different set of requirements than ... people who have a 9-to-5 job,” said David Maurice Sharp, a financial literacy educator and author of *The Thriving Artist*. “The nature of our lives is to have sporadic income.

“A lot of financial information that’s out there doesn’t really apply to the situation that we’re in,” he said. “The information out there is good, but it isn’t geared toward our lifestyle.”

COST OF LIVING

Actors often experience bursts of employment, and it can be easy to overspend when the money is coming in, leaving the situation desperate during the dry spells. Experts offer some simple strategies to even out the feast-or-famine cycle.

First, take stock of your expenses to determine your cost of living. Determine your average monthly costs for housing, utilities, credit card payments, groceries, transportation, insurance premiums, entertainment, investment contributions and any other expenses. Sharp calls this your “monthly nut.”

You can start by looking at the past few months — at least three, but the more data you include, the more accurate your numbers will be. Be cognizant of any changes in your life that could affect the totals, such as a recent move to a new place of residence. In that case, be sure to use the newer data.

Once you know how much money you need to get by, set up your finances so that all the money you earn goes into an account, and that account issues you a check each month in the amount of your “monthly nut.” It doesn’t have to be an actual check, or course; you can simply transfer the money from your savings to



“This time may encourage [or] force many to truly decide: How do I stay in this industry for my lifetime by creating a stronger way of earning? It means we stop living our lives big break to big break ... and we start building a sustainable and lasting career.”

— Miata Edoga

Find Out More
Organizations that support members often host presentations from financial experts like those quoted in this article. Check the websites of SAG-AFTRA, the SAG-AFTRA Foundation, The Actors Fund, and the Motion Picture and Television Fund to find out about upcoming workshops. You can also subscribe to the union’s YouTube channel at youtube.com/sagaftra to see past PTEOE webinars on taxes and other financial matters.

your “spendable” account.

In the months when work is plentiful, your reserves grow, and when times are lean, you draw from that reservoir. This provides you with a more regular income and helps to prevent overspending.

The next step is to track your ongoing expenses as you pay bills and spend money. Knowing where all your money is going is the bedrock of any financial planning, and it lets you see if your monthly expenses are changing. There are numerous apps that can help with that, such as Mint, which is available for iOS and Android, or you can use a spreadsheet, notebook or whatever works for you.

HOPE AND FEAR

Money management can include an emotional component, and it’s easy to be hard on yourself and feel like you’re not where you should be, but it’s important to be honest and gain absolute clarity of your financial situation, said Miata Edoga, president and founder of Abundance Bound, a financial education company for actors, artists and creative professionals.

“Otherwise [you] will be driven by fear, anxiety, upset, all of which are massively understandable and expected emotions,” she said. “We can either be ruled by emotion, or we can be ruled by clarity.

“This is an incredibly difficult time, and it’s really important that everybody try to approach the area of finances with as much compassion for themselves as possible,” she said.

To achieve clarity, Edoga recommends that actors honestly assess how much money their acting is likely to generate in 2021. If there’s a gap between what you anticipate earning and your cost of living, it may be time to get creative on how to bring in supplemental income.

A lot of side jobs some actors have relied upon historically, such as those in the service, retail, and food and beverage industries, have been severely impacted by the COVID-19 crisis, and may not return to pre-pandemic levels for the foreseeable future.

Edoga works with clients who have used the pandemic downturn to learn to code websites or have utilized their administrative skills to serve

SAG-AFTRA Direct Deposit Initiative Hits Major Milestone: 1 Million Payments

In early October, SAG-AFTRA's initiative with payment-processing company Exactals to provide direct deposit of members' residuals marked its 1 millionth deposit. By the end of November, there were almost 1.3 million payments, with \$228 million deposited directly into members' bank accounts since it launched nationally on May 1, 2019.

It was welcome news for many members who have had to cope with the shutdown of production due to the COVID-19 pandemic. For some performers, residuals have been a lifeline, allowing them to weather these unprecedented times, while having payments securely deposited.

"Direct deposit of residuals has been a huge success for SAG-AFTRA and our members," said SAG-AFTRA President Gabrielle Carteris. "Ensuring consistent and rapid payment is a core function of the union, and direct deposit guarantees members get paid efficiently and securely, no matter where they are."

SAG-AFTRA processes nearly 5 million residuals checks for 270,000 people per year and led the efforts to make direct deposit of residuals a reality. The union joined forces with respected payment-processing firm Exactals to create a secure and stable method for members to easily receive their residual payments. Members can learn more and sign up here: sagaftra.org/directdepositsignup.



"You never wait to take an acting role until you have completely mastered the art of acting ... because the doing of the acting informs you and helps to educate you to what other skills you have to make your finances. We're growing a tree here, we're not carving a statue out of marble."

— David Maurice Sharp

small businesses. Staying on top of your financial situation allows you to build a sustainable career.

"We're not talking about quitting [acting], we're simply talking about maintaining stability while the industry returns," she said. "Again, I'm not suggesting we're passionate about this work, it's just about what keeps you solvent so that, with some flexibility, you can keep doing what you're here to do."

Edoga acknowledges that this can be a difficult process, and that it can be easy to fall into the trap of feeling like a failure, but she cautions against judging yourself too harshly, as these unusual circumstances are beyond your control.

THINE OWN SELF

Since you will never be able to predict income with total certainty, it's all the more important you track your spending and monitor whether you are sticking to your budget.

"[We must hold] ourselves accountable to, arguably, what is one of the fundamentally most important relationships that we have: our relationship with our money," Edoga said. "It's a balance of holding ourselves accountable while also being kind to ourselves ... We have all done the best we can with the information that we have. And,

I believe in 2021, we have to really decide to strengthen this relationship."

SAG-AFTRA member Sandra Karas, who is an actor and a licensed financial planner, attorney and tax accountant, always reminds members that they are the ones in control of their money — not the other way around.

"Many entertainment professionals see themselves as financially helpless because of the precariousness of their work opportunities, but it doesn't have to be that way," said Karas, who is also the director of the New York Volunteer Income Tax Assistance Program. "Taking control of your spending and saving habits can be a great ego boost to people who have little control over their job security. It's the one place where a person can feel grounded, and that sense of control can spill over into other areas of life, such as nailing auditions, managing relationships, finding and succeeding with survival jobs, building an emergency fund and saving for retirement."

Many performers see themselves as struggling, low-income "starving artists." They let their lack of financial security define them, but it doesn't have to be this way. Set specific and reasonable goals, check in with yourself on a weekly basis, resist the temptation to buy what you don't need, and restrain yourself from spending on those who don't care about you: your coffee purveyor, the local tapas bar and others who would love for you to part with your money and will give you little in return. Decide whom you really want to take care of financially. Once you make that determination, most of the rest of it will be within reach. And you'll find that taking care of yourself will provide you with not only a better financial footing, but a brighter outlook on most everything else.

This article is not intended to imply an endorsement of any individual or company by SAG-AFTRA. The information provided is given for informational purposes and is not to be taken as financial advice. Please speak with a financial professional before making any financial decisions. You should always use good judgment in these matters and should not act or refrain from acting based solely on information provided here.

@ **Need Help? If you're struggling during the downturn, visit sagaftra.org/covid-19 to find out about resources in your area.**

FOR YOUR SAG AWARDS® CONSIDERATION

OUTSTANDING PERFORMANCE BY A CAST IN A MOTION PICTURE

OUTSTANDING PERFORMANCE BY A FEMALE ACTOR IN A LEADING ROLE

ANDRA DAY

OUTSTANDING PERFORMANCE BY A MALE ACTOR IN A LEADING ROLE

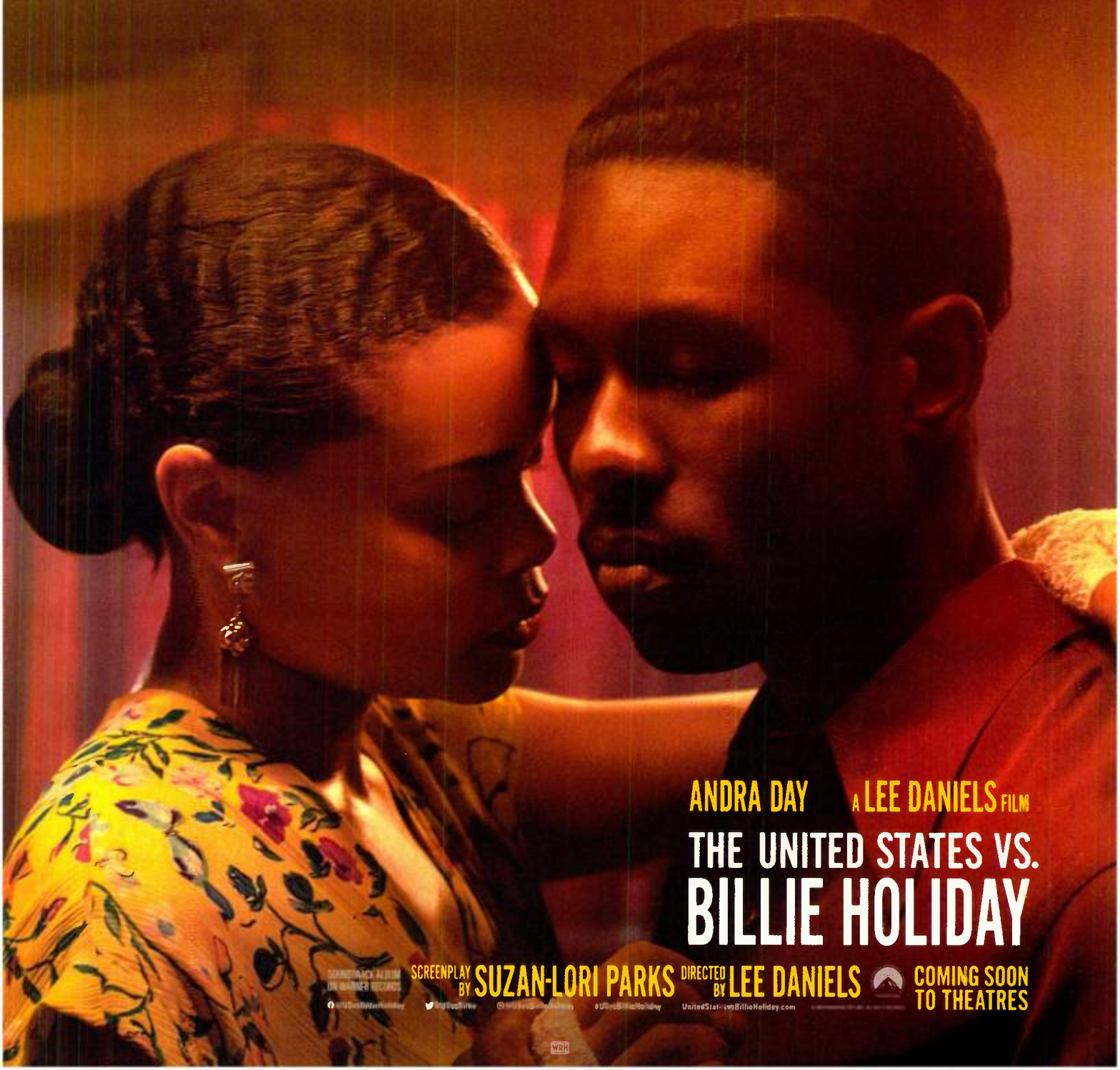
TREVANTE RHODES

OUTSTANDING PERFORMANCE BY A FEMALE ACTOR IN A SUPPORTING ROLE

ADRIANE LENOX · NATASHA LYONNE · DA'VINE JOY RANDOLPH

OUTSTANDING PERFORMANCE BY A MALE ACTOR IN A SUPPORTING ROLE

**GARRETT HEDLUND · LESLIE JORDAN · MISS LAWRENCE · ROB MORGAN
EVAN ROSS · TYLER JAMES WILLIAMS**



ANDRA DAY A **LEE DANIELS** FILM
**THE UNITED STATES VS.
BILLIE HOLIDAY**

ORIGINAL SOUNDTRACK ALBUM
ON WARNER RECORDS

SCREENPLAY
BY

SUZAN-LORI PARKS

DIRECTED
BY

LEE DANIELS



**COMING SOON
TO THEATRES**

[@UnitedStatesVsBillieHoliday](#)

[#TheBillie](#)

[@LeeDaniels](#)

[@USvsBillieHoliday](#)

[UnitedStatesVsBillieHoliday.com](#)



Get Ready to Vote (*Again*)



After a year like no other, people have turned to the screen for comfort, community and entertainment.

“Stuck in our homes, month after punishing month, so many of us lived vicariously through the people on our screens,” Michael Schulman wrote in a recent article in *The New Yorker*. “Actors always allow us to imagine lives beyond our own; this year, they were our avatars, roaming free while we sat and watched and waited.”

Now, it’s time to honor those who have entertained and connected us during the past year. The 27th Annual Screen Actors Guild Awards® are upon us, and on Sunday, March 14, the event is sure to be a unique experience recognizing the work of your fellow members who appeared on screens big and small.

The SAG Awards have always been a special time for all union members to celebrate. This year, with COVID-19 safety protocols in place, producers of the awards are working to create an entertaining and safe show for all of our nominees. While the ceremony promises to be full of surprises, there is one thing for certain: The well-deserved honorees will have enthralled, entertained, and kept us company in this year of our perpetual isolation.

Read on to find out how you can have a role to play in choosing the SAG Awards recipients by voting for your favorite performances.



New Date

The SAG Awards are traditionally presented in late January, but the pandemic pushed the awards season back two months. The 27th Annual Screen Actors Guild Awards will air via simulcast on TNT and TBS on Sunday, March 14, at 6 p.m.

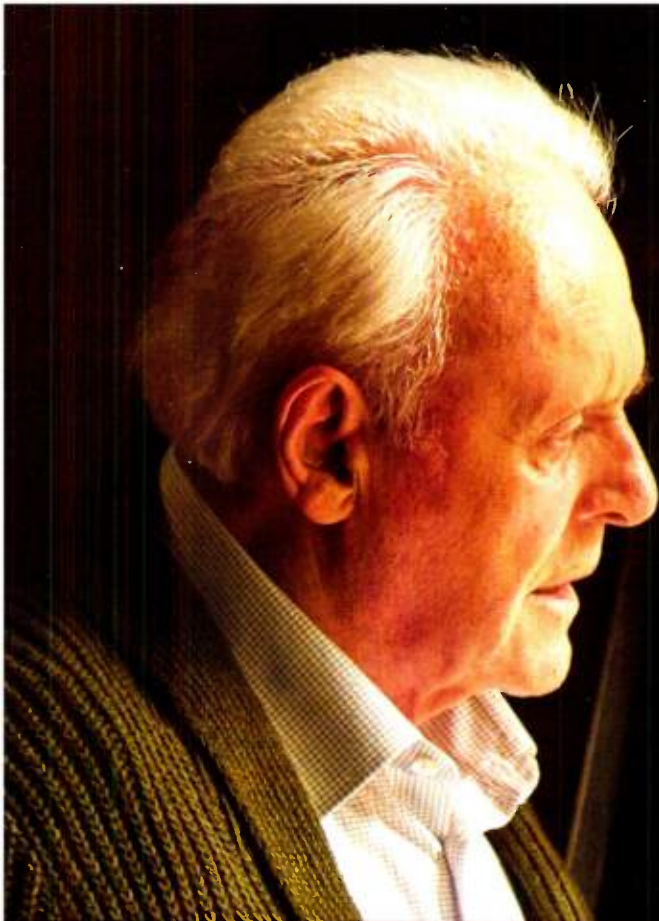
PT / 9 p.m. ET. Be on the lookout for information via email or visit sagawards.org. The pandemic pushed not only the show date back, but also our eligibility period, which previously had been the calendar year ending Dec. 31. To accommodate production shifts and premiere dates, we’ve extended the eligibility period for films and television programs through Feb. 28, 2021.



Union-made

The SAG Awards ceremony is the only televised awards show where union members honor other members, and the only show to exclusively honor actors.

From top, *Fosse/Verdon*'s Michelle Williams holds her award for Outstanding Performance by a Female Actor in a Television Movie or Limited Series; *The Marvelous Mrs. Maisel* actor Tony Shalhoub with his statuettes for Outstanding Performance by a Male Actor in a Comedy Series and Outstanding Performance by an Ensemble in a Comedy Series; and Jharrel Jerome of *When They See Us*, left, and *Stranger Things*' Caleb McLaughlin hang out on the silver carpet.



**"ANTHONY HOPKINS IS UNFORGETTABLE.
A TOWERING PIECE OF ACTING THAT
IS AS PRECISE AND EXACTING
AS IT IS ENVELOPING."**

-Richard Lawson, VANITY FAIR

**"ANTHONY HOPKINS AND
OLIVIA COLMAN ARE ASTONISHING."**

-Donny Sheldon, AWARDS WATCH

**Outstanding Performance by a
Male Actor in a Leading Role**
Anthony Hopkins

**"OLIVIA COLMAN GIVES
AN AFFECTING AND TENDER
PERFORMANCE."**

-Kevin Fallon, DAILY BEAST

**Outstanding Performance by a
Female Actor in a Supporting Role**

Olivia Colman

**Outstanding Performance
by a Cast in a Motion Picture**

*Olivia Colman Mark Gatiss Anthony Hopkins
Imogen Poots Rufus Sewell Olivia Williams*

FOR YOUR CONSIDERATION

THE FATHER

SONY PICTURES CLASSICS™

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And the nominees are ...

The nominations will be announced live on Thursday, Feb. 4, on sagawards.org.

With a heartfelt gesture, Judy's Renée Zellweger accepts The Actor for Outstanding Performance by a Female Actor in a Leading Role.



KEVIN MAZUR/GETTY IMAGES

Viewing nominated performances

Once voting opens, all eligible members will receive an email from SAG Awards detailing all For Your Consideration options. Just remember: Networks and studios ultimately have the final say in choosing how nominated performances will — or will not — be made available, whether it's through streaming platforms or DVD screeners.

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From left, SAG-AFTRA Executive Vice President Rebecca Damon, President Gabrielle Carteris and Secretary-Treasurer Camryn Manheim make a powerful trio on awards night.



SAG-AFTRA/VALEIE MACI

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Questions? Contact Us!

You can visit sagawards.org/members/voting for more information, or email the SAG Awards team at awardsinfo@sagawards.org. Keep up on the latest SAG Awards news and updates on [Facebook.com/sagawardsofficialpage](https://www.facebook.com/sagawardsofficialpage) and [@sagawards](https://twitter.com/sagawards) on Twitter, or visit sagawards.org.

How nominees are chosen

Each year, two separate nominating committees — one for TV and one for film — are chosen at random from the full membership to help decide the SAG Award nominees. Both are comprised of 2,500 SAG-AFTRA members in good standing from across the union. The committees have already been selected for this year, but your chance may still come! Committee members

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are randomly chosen from SAG-AFTRA's membership in the spring of each year and members must opt in to serve. Also, keep in mind that if you serve on either committee, you will be unable to do so again for at least eight years. Visit sagawards.org for details.

Your turn to vote

Monday, Jan. 4, was the deadline for eligibility to vote. Be sure SAG-AFTRA has your most current home and email address by logging into your member account on sagaftra.org. Final voting opens Wednesday, Feb. 10, when all eligible members will receive an email and postcard with voting information. If you prefer a paper ballot, be sure to request one before Friday, Feb. 26, by calling (800) 961-8287. Voting closes Wednesday, March 10, at noon PT, so make sure you complete your ballot and vote for your favorite performances!

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A Benefit to Members

Proceeds from the SAG Awards benefit the SAG-AFTRA Foundation's emergency assistance, catastrophic health fund and educational programs for members, as well as Storyline Online, the Foundation's global children's literacy initiative. The Foundation relies solely on donations, grants and fundraisers, including the SAG Awards, to support its free programs for all SAG-AFTRA members. Find out more at sagaftra.foundation.



Brad Pitt (*Once Upon a Time...in Hollywood*), Outstanding Performance by a Male Actor in a Supporting Role recipient, keeps it casual in the winner's circle.

FOR YOUR CONSIDERATION

"MICHELLE PFEIFFER DELIVERS A ROLE FOR WHICH SHE'LL BE REMEMBERED."

-Peter Debruge, VARIETY

"MICHELLE PFEIFFER IS A NATIONAL TREASURE WHO DESERVES A BEST ACTRESS OSCAR® EVEN IF THEY DON'T DO OSCARS® THIS YEAR. JUST GIVE IT TO HER AND GET IT OVER WITH."

-Ty Burr, THE BOSTON GLOBE

OUTSTANDING PERFORMANCE BY A FEMALE ACTOR IN A LEADING ROLE

Michelle Pfeiffer



"PFEIFFER AND HEDGES SHINE TOGETHER. WITH ITS ELEGANCE, QUIRKINESS, AND SARDONIC HUMOR, THIS HAPPENS TO BE A BEAUTIFUL LOVE STORY BETWEEN MOTHER AND SON THAT FIND EACH OTHER AND NEVER LET GO."

-Alessandra Rangel, IN SESSION FILM.COM

OUTSTANDING PERFORMANCE BY A MALE ACTOR IN A SUPPORTING ROLE

Lucas Hedges

French Exit

OUTSTANDING PERFORMANCE BY A FEMALE ACTOR IN A SUPPORTING ROLE

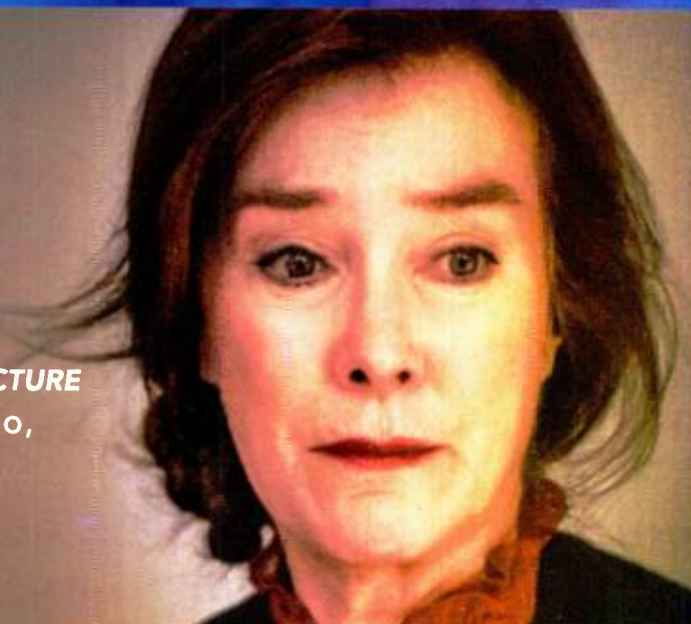
Valerie Mahaffey

"VALERIE MAHAFFEY NEARLY STEALS THE FILM AND GETS HERSELF A BEST SUPPORTING ACTRESS SLOT ALMOST EFFORTLESSLY."

-Roger Friedman, SHOWBIZ 411

OUTSTANDING PERFORMANCE BY A CAST IN A MOTION PICTURE

Susan Coyne, Isaach De Bankolé, Daniel di Tomasso, Lucas Hedges, Tracy Letts, Danielle Macdonald, Valerie Mahaffey, Michelle Pfeiffer, Imogen Poots



SONY PICTURES CLASSICS™

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WRN

Show Us Your Card

#sagaftramember

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 on social media.

➔ 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.



"This is a way for me to get out there and show everyone what I've got."

— TAMARA SIMS

"SAG-AFTRA has been good to a brother and I stand with and by my union."

— NAHEEM GARCIA



"I'm a proud SAG-AFTRA member because I'm supported by a community of others who believe in the magic of make-believe."

— JUNG PARK



"Never thought at 8 years old and after a year in the business, I would be in SAG-AFTRA and on a hit TV show!"

— HOUSTON JAX TOWE

"Coming all the way from France to pursue my dream, it is hard for me not to get excited about joining the union!"

— SARAH D. HUDSON





"THE BEST SEASON YET."

Olivia Colman, Gillian Anderson and Emma Corrin deliver three of the best performances of the year."

AWARDS DAILY



THE CROWN

FOR YOUR SAG AWARDS® CONSIDERATION



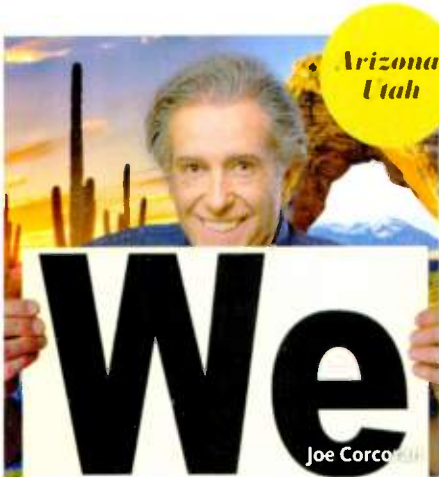
"THE PERFORMANCES ARE NEXT-LEVEL."

ENTERTAINMENT WEEKLY

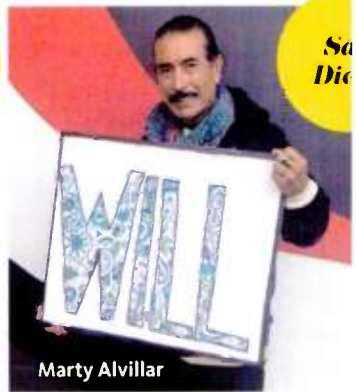
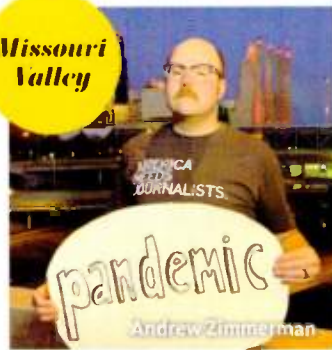


On Location

Images from Locals Across the Country



TOGETHER



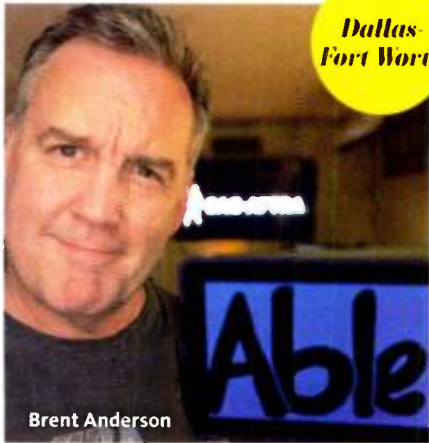
Local Presidents Stand in Solidarity in Challenging Times

Colorado



Stella Ivy Traister

Dallas-Fort Worth



Brent Anderson

Hawaii



David Farmer

Houston-Austin



Mykle McCoslin

INHER

New England



Kim Renee

Andrea Lyman

New Mexico



Marc Comstock

New Orleans



Diana Boylston

New York



Rebecca Damon

San Francisco-NorCal



Kathryn Howell

Seattle



Rik Deskin

Washington-Mid Atlantic



Peter Moore

TOGETHER.

Lance E. Warran

Los Angeles Local President Patricia Richardson declined to participate.



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

SAG-AFTRA members receive 20% off of the annual rate for Actors Access Plus. Actors Access is a Breakdown Services hub for all actors to take control of their professional profiles and submit to thousands of union roles. To receive the discount, log in and confirm your union status and SAG-AFTRA ID at actorsaccess.com.

AT&T WIRELESS PLANS

Save with the only national unionized wireless provider. SAG-AFTRA members save 15% on wireless services and are now eligible for an additional \$10-per-line discount on the AT&T Unlimited Elite plan. Sign up using the Union Plus FAN 3508840. For existing customers, when asked for a "Customer FAN," this is the nine-digit account number in the upper right corner of your AT&T billing statement. For more details, go to unionplus.org/att or call (886) 482-4608.

GIK ACOUSTICS

SAG-AFTRA is pleased to announce that members are now eligible to receive a 15% discount on all of GIK Acoustics' sound-absorbing products, from acoustic panels to vocal booths and everything in between. Log in to sagaftra.org and navigate to Deals and Discounts under Membership & Benefits to get all the details on how to claim your savings.

FACE MASKS FOR KIDS AND ADULTS

USA-handcrafted face masks from Austin manufacturer Savilino are available to SAG-AFTRA members at a 15% discount when you use this URL: savilino.com/discount/SAGTX15

SOURCE-CONNECT SUBSCRIPTION SETUP

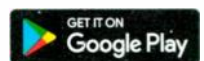
Source Elements is offering SAG-AFTRA members a 20% discount to subscriptions of its Source-Connect software. Source-Connect, which is available for Windows and Mac, allows users to record and monitor from anywhere. For more information on Source-Connect and how to subscribe, please log into your sagaftra.org account and navigate to Source-Connect under the Deals & Discounts page.

UNION PLUS HARDSHIP BENEFITS

Union Plus is here to help union members and their families through times of uncertainty with unique Hardship Help benefits. To see the offer and find out if you're eligible for these Union Plus programs, navigate to the Deals & Discounts page under the Membership & Benefits tab, after logging into your sagaftra.org account.



For the latest Deals & Discounts,
download the SAG-AFTRA app.



SAGAFTRA.ORG/APP

All Deals & Discounts are administered by entities independent of SAG-AFTRA. Questions about each offer must be handled by the providers. SAG-AFTRA does not endorse any of these services.

THE SAVINGS ADD UP!

FOR YOUR SAG AWARDS® CONSIDERATION



**“A STUNNER OF AN ENSEMBLE.
IT’S ANCHORED BY A MAGNETIC LEAD PERFORMANCE AND BOLSTERED BY
WORLD-CLASS ACTING.”**

Roger Ebert.com

**“ANYA TAYLOR-JOY
SHINES IN A TOUR DE FORCE PERFORMANCE.”**

*Hollywood
REPORTER*

THE
QUEEN’S GAMBIT

**“ANYA TAYLOR-JOY
DELIVERS ONE OF THE BEST PERFORMANCES OF THE YEAR.”**

IndieWire

“THE PERFORMANCES ARE SHARP.”

VANITY FAIR



FYC.NETFLIX.COM



In Memoriam

We honor the memory of members whose deaths were reported to SAG-AFTRA between July 16, 2020, and Dec. 3, 2020.



BERT BELASCO



CHADWICK BOSEMAN



THOMAS J. BYRD



SEAN CONNERY



NORM CROSBY



BEN CROSS

Juanita Jabie Abercrombie	10/20/20	Ward C. Boland	10/9/20	Bud Brodecki	7/14/19
Eric Alderfer	5/30/20	Leslie Borkin	9/4/20	Dennis Brown	8/22/20
Max L. Anderson	11/27/20	Chadwick Boseman	8/28/20	Nell Burnside	8/3/20
Ralph Anthony	8/10/20	Mel Boudrot	10/29/20	Thomas Jefferson Byrd	10/3/20
Thomas Anthony	5/30/20	Coreen Bourke	2/25/20	Carlos Cantu	10/6/20
Cecelia Antoinette	5/28/20	Kenneth Boyd	10/24/20	Kathleen Carlin	7/22/20
Noby Arden	9/29/20	John Braden	8/25/20	Chris Carnel	10/4/20
Carol Arthur	11/1/20	Bridget Brno	2/5/20	Ron Carrier	4/12/20
Sweet Pea Atkinson	5/5/20				<i>Continues ></i>
Charles Bail	11/25/20				
Richard H. Baker	6/15/20				
Dick Balduzzi	1/27/20				
Lenore E. Banks	6/17/20				
Morton Banks	5/19/20				
Kenneth Barry	9/18/20				
Lee Beebout	11/17/20				
Bert Belasco	11/8/20				
Sheila Belkin	8/2/20				
Warren Berlinger	12/2/20				
Joshua L. Billings	3/25/20				
Royana Black	7/14/20				



MEL BOUDROT, a former National Board member of Screen Actors Guild and president of the New York Branch, passed away Oct. 29 at the age of 87.

Boudrot, a resident of Englewood, New Jersey, had an unmistakable voice and audiences throughout the years became familiar with his deep timbre as the voice for Heineken, Lufthansa, Burger King, IBM, Dunkin' Donuts and more.

Boudrot joined SAG in 1964 and AFTRA in 1966. He served on the SAG National Board for 11 years, from 1988-99. During this time, he served terms as a 2nd and 4th vice president, and as the SAG New York Branch president from 1995-99. Throughout the '90s, Boudrot participated in more than two dozen SAG local and national committees, including Commercials Negotiating, Communications, Finance, Awards, Legislative and New Technologies.

The actor was also a former SAG Foundation Board member, Actors Federal Credit Union trustee, proctor on the SAG-AFTRA Foundation Scholarship Committee and trustee for the SAG-AFTRA Motion Picture Player Welfare Fund up until his death.

A mentor and friend to so many voiceover artists, his work on behalf of his fellow union members has shaped SAG-AFTRA for generations to come.

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

FOR YOUR SAG AWARDS' CONSIDERATION

OUTSTANDING PERFORMANCE BY AN ENSEMBLE IN A DRAMA SERIES
JASON BATEMAN, LAURA LINNEY, SOFIA HUBLITZ, SKYLAR GAERTNER,
JULIA GARNER, CHARLIE TAHAN, LISA EMERY, JANET MCTEER, TOM PELPHREY,
JESSICA FRANCES DUKES, MCKINLEY BELCHER III, JOSEPH SIKORA,
FELIX SOLIS, MADISON THOMPSON, KEVIN L. JOHNSON

OUTSTANDING PERFORMANCE BY A MALE ACTOR IN A DRAMA SERIES
JASON BATEMAN, TOM PELPHREY

OUTSTANDING PERFORMANCE BY A FEMALE ACTOR IN A DRAMA SERIES
LAURA LINNEY, JULIA GARNER, JANET MCTEER

"A TRIUMPHANT
RETURN."

INDIEWIRE

OZARK

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FYC.NETFLIX.COM



In Memoriam



ABBY DALTON



MAC DAVIS



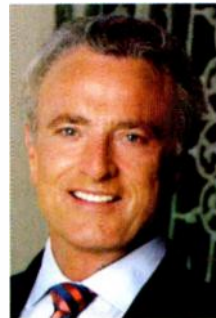
OLIVIA DE HAVILLAND



DENA DIETRICH



DAVID DINKINS



KEVIN DOBSON

John Kennedy Carroll	1/11/20
Ian Carter	7/5/20
Brent Carver	8/4/20
Dave Cass	8/26/20
Jeff Chamberlain	9/16/20
Marge Champion	10/21/20
Michael Crawford Chapman	9/20/20
George P. Charles Kanaqlak	10/14/20
Kathryn Cherasaro	7/11/20
Anthony Chisholm	10/15/20
Ash Christian	8/14/20
George Christy	8/11/20
Robert Tee Clark	9/11/19
Santa A. Claus	8/27/20
Lawrence Clayton	11/2/20
Steve Clayton	4/28/20
Jean C. Colerider	10/10/20
Paul Condylis	8/20/19
Sean Connery	10/31/20
John Corcoran	2/21/20
Caesar Cordova	8/26/20
Therese Courtney	6/14/20



WARREN BERLINGER, an actor and union leader, passed away Dec. 2 at the age of 83.

Berlinger appeared in numerous stage roles such as *Annie Get Your Gun* and screen roles such as the 1956 film *Teenage Rebel* and Elvis Presley's *Spinout*. His youthful appearance did not stop him from playing roles that touched on serious matters, such as the 1958 stage play *Blue Denim*, which concerns teenage pregnancy and abortion. He was equally adept in projects that centered on the humanity of others, including *The Joey Bishop Show* and the short-lived series *A Touch of Grace*. Berlinger

displayed his humorous side in the action-comedy *The Cannonball Run* alongside the late Burt Reynolds and on *Happy Days*, where he made several guest appearances.

From 2005 until the 2012 Screen Actors Guild and American Federation of Television and Radio Artists merger, Berlinger served on national and local committees for legacy SAG. Post-merger, he continued as a member of the SAG-AFTRA National Senior Performers and Healthcare committees, as well as a seated member of the Young Performers Committee.

Gary Cowling	8/24/20	Josie Dapar	7/20/20
George Cox	7/28/20	Sonia Darrin	7/19/20
Norm Crosby	11/7/20	Mac Davis	9/29/20
Ben Cross	8/18/20	Olivia de Havilland	7/26/20
Ty Crowley	9/22/20	William O. Dekle	4/11/20
Ann Crumb	11/1/19	Tommy DeVito	9/21/20
Cliff Cudney	7/24/20	Dena Dietrich	11/21/20
Sandra Cusimano	6/12/20	David Dinkins	11/23/20
Abby Dalton	11/23/20	David Dionisio	6/1/20
Joel Daly	12/22/20	Kevin Dobson	9/6/20
Guy Danfort	11/3/20	Don Dolan	9/22/20

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“A brilliant season
of television.”

BuzzFeed

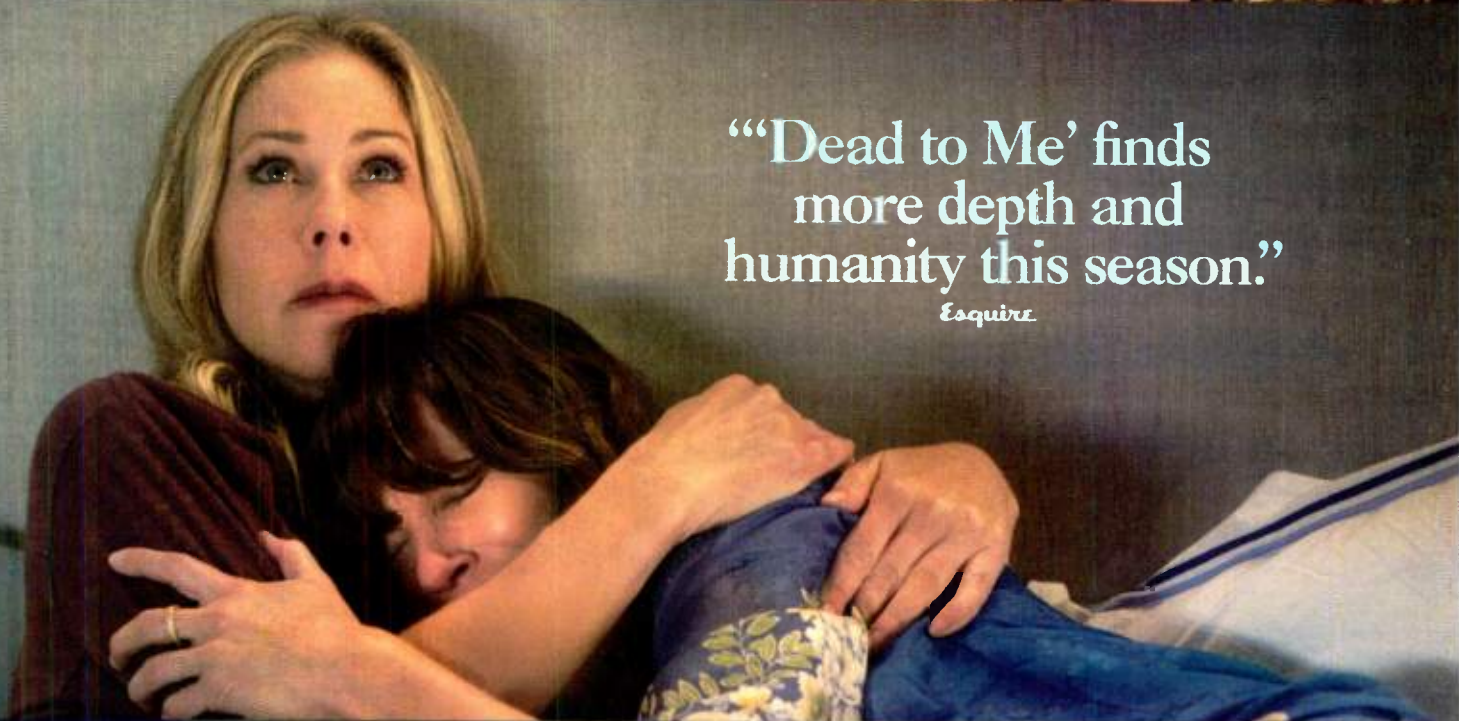
“This season is perfect.
Christina Applegate
and Linda Cardellini
are a heavenly pair.”

THE
NEW YORKER



“‘Dead to Me’ finds
more depth and
humanity this season.”

Esquire



FOR YOUR
SAG AWARDS® CONSIDERATION

Dead to Me



WRN

N

FYC.NETFLIX.COM

In Memoriam



CONCHATA FERRELL



RHONDA FLEMING



EDDIE HASSELL



CLARK MIDDLETON



DOREEN MONTALVO



REGIS PHILBIN

Rick Drasin	8/30/20
Patrick Ellis	7/16/20
Sondra Farrell	9/6/20
Gay Faulkner	10/14/20
Edward S. Feldman	10/2/20
Conchata Ferrell	10/12/20
Joyce Feurring	2/6/20
Ruth Fink	5/29/20
Buck Finley	10/5/19
Corey Fischer	6/7/20
Layne Fitzpatrick	11/3/19
Rhonda Fleming	10/14/20
Ed Ford	10/8/20
Lenore Foster	7/28/20
Diana Frederick	5/28/20
Michael Frome	10/25/20
Nathaneal Geng	7/1/19
Georges Ghezzi	7/2/20
John Gill	4/5/20
Philip A. Gillis	7/25/19
Stevi Freeman Goetz	4/28/20
Geoffrey Going	6/7/19
Von Gray	8/29/20

Nina Griscom	1/25/20
Lee Grosscup	6/1/20
Al Guthery	9/4/20
Bill Hair	8/15/19
Pete Hamill	8/5/20
Robert Harman	10/8/20
Bill Harris	9/28/20
Edgar Harris	2/6/20
Calvin E. Hart	5/25/20
Sid Hartman	10/18/20
Johnny Harvill	11/5/20
Eddie Hassell	11/1/20
Ed Hathaway	7/14/20

Julie Helms	11/21/20
June Henry	8/11/20
Don Herion	10/24/19
Frank Hilgenberg	8/10/20
Bert Hinchman	5/16/20
Paul Hornung	11/13/20
Robb D. Houston	3/16/20
David Lyle Hull	10/15/20
Kenna Hunt	7/24/20
Kenneth Jackman	9/3/20
Carlos W. Jimenez	10/31/20
Nell Johnson	5/13/20
Rafer Johnson	12/2/20

Continues >



JOHN SAXON, a prolific actor and former SAG board member, died July 25 at the age of 83.

Saxon starred in nearly 200 films and TV shows, and may be best known for playing opposite Bruce Lee in the classic film *Enter the Dragon*, as well his role in the *A Nightmare on Elm Street* films. He won a Golden Globe Award in 1958 for his role in *This Happy Feeling*.

Saxon's acting career began in an unlikely fashion, when he was spotted leaving a movie theater by a modeling agency representative. His photos were featured in magazines, and one caught the eye of agent Henry Wilson. Not long after,

the 17-year-old Saxon was contracted with Universal Studios.

He joined Screen Actors Guild in 1954 and AFTRA in 1957, and served two three-year terms as a Screen Actors Guild National Board member. He was elected in 1985 and again in 2003.

FOR YOUR SAG AWARDS® CONSIDERATION

"SARAH PAULSON IS MAGNIFICENT."

THE GLOBE AND MAIL

"THE CAST IS
INCREDIBLE."

TV INSIDER

"THE PERFORMERS ARE
WONDERFUL."

ENTERTAINMENT WEEKLY

FROM THE CO-CREATOR OF AMERICAN HORROR STORY

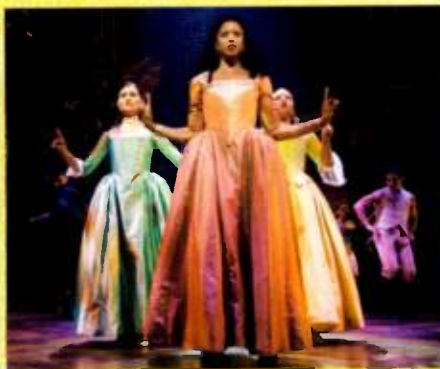
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FYC.NETFLIX.COM

"A MESMERIZING EXUBERANT DELIGHT."

TIME



FOR YOUR SCREEN ACTORS GUILD AWARDS® CONSIDERATION

OUTSTANDING PERFORMANCE
BY A MALE ACTOR

IN A TELEVISION MOVIE OR LIMITED SERIES

Daveed Diggs

OUTSTANDING PERFORMANCE
BY A FEMALE ACTOR

IN A TELEVISION MOVIE OR LIMITED SERIES

Renée Elise Goldsberry

OUTSTANDING PERFORMANCE
BY A MALE ACTOR

IN A TELEVISION MOVIE OR LIMITED SERIES

Jonathan Groff

OUTSTANDING PERFORMANCE
BY A MALE ACTOR

IN A TELEVISION MOVIE OR LIMITED SERIES

Christopher Jackson

OUTSTANDING PERFORMANCE
BY A FEMALE ACTOR

IN A TELEVISION MOVIE OR LIMITED SERIES

Jasmine Cephas Jones

OUTSTANDING PERFORMANCE
BY A MALE ACTOR

IN A TELEVISION MOVIE OR LIMITED SERIES

Lin-Manuel Miranda

OUTSTANDING PERFORMANCE
BY A MALE ACTOR

IN A TELEVISION MOVIE OR LIMITED SERIES

Leslie Odom Jr.

OUTSTANDING PERFORMANCE
BY A MALE ACTOR

IN A TELEVISION MOVIE OR LIMITED SERIES

Okieriete Onaodowan

OUTSTANDING PERFORMANCE
BY A MALE ACTOR

IN A TELEVISION MOVIE OR LIMITED SERIES

Anthony Ramos

OUTSTANDING PERFORMANCE
BY A FEMALE ACTOR

IN A TELEVISION MOVIE OR LIMITED SERIES

Phillipa Soo



HAMILTON



"A UNIQUELY JOYFUL
ACHIEVEMENT."

The Washington Post

"INSPIRING...A BRILLIANT FEAT
OF HISTORICAL IMAGINATION."

The New York Times

"AN INDISPUTABLE
CLASSIC."

Rolling Stone

F O R Y O U R C O N S I D E R A T I O N



**OUTSTANDING PERFORMANCE
BY A MALE ACTOR
IN A DRAMA SERIES**

Pedro Pascal \ Giancarlo Esposito
Carl Weathers \ Temuera Morrison

**OUTSTANDING PERFORMANCE
BY A FEMALE ACTOR**

IN A DRAMA SERIES
Gina Carano \ Rosario Dawson
Katee Sackhoff

**OUTSTANDING PERFORMANCE BY A STUNT ENSEMBLE
IN A COMEDY OR DRAMA SERIES**

STAR WARS
THE
MANDALORIAN



In Memoriam



HELEN REDDY



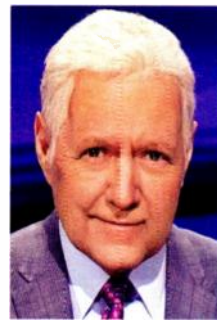
DIANA RIGG



DAVID SHEEHAN



PHYLLIS SOMERVILLE



ALEX TREBEK



EDDIE VAN HALEN

Gloria Jones	9/26/20
Steve Kaiarchian	5/18/20
Patti Karr	7/11/20
Valerie Kassel Jr.	9/28/20
Thom Keane Koutsoukos	7/26/20
Christian Kellogg	6/19/20
Tom E. Kennedy	10/7/20
Ahan Khalili	10/18/20
Arifan Khan	4/29/20
Steve Knight	9/9/20
Barbra Brenner Krakower	8/1/19
Mark Krenik	10/8/20

Tom Lacy	7/16/20
Stanley J. Landsman	7/18/20
Lucien Lanvin	6/12/20
Virginia Leith	11/4/19
Joan Lemmo	2/15/20
Danny Leone	9/1/20
Peter Licassi	8/20/20
Jordan Liddle	10/11/19
Gracia M. Littauer	10/28/20
Michael Lombard	8/13/20
Josephine Lombardo	7/14/20
David Long	4/14/20

Trini Lopez Jr.	8/11/20
Donald A. Lorack	7/1/20
Jack Lotz	4/17/20
Christopher Lowell	7/22/20
Brock Lumarque	7/21/20
Robert Lunny	3/19/20
John Macurdy	5/7/20
Steve Madaras	7/23/20
Brett Madden	9/19/20
Gonzalo Madurga	10/10/20
Wayne Mallory	10/11/20
David Mandel	8/26/20
Mary D. Mascari McDermott	9/19/20
Bruce F. Marovich	5/28/19
Charles Marr	9/29/20
Ethelmae Mason	4/3/20
John D. Mastres	5/26/20
Jacque McClure	8/14/20
Derek McEntire	9/20/20
Armelia A. McQueen	10/3/20
A. Richard Meitin	9/29/20
Evelyn Metro	7/17/20



KENNETH BARRY, a local and national AFTRA and SAG leader and veteran, passed away Sept. 18 at age 90.

Barry was a staunch supporter of the union in Texas throughout the 1980s, serving as president of the two unions' regional boards and as a member of their national boards.

Barry graduated from Tulsa University in 1952 with a bachelor's degree in theater, and soon found work on Broadway in productions such as *No Time for Sergeants*, *Caine Mutiny Court-Martial*, *Fragile Fox* and *Under the Yum Yum Tree*. He also performed in numerous television shows,

such as *Playhouse 90* and *Dallas*, and movies, including *Logan's Run*, *Future World* and *Guilty or Innocent*.

In addition to his acting accomplishments, Barry taught at Smith College and Emory University. He served in the U.S. Army Airborne in Korea and later in the 77th Special Forces. He also was part owner of several racehorses, owned two restaurants in Houston and co-founded the successful Executive Media Services.

Continues >



SAG-AFTRA

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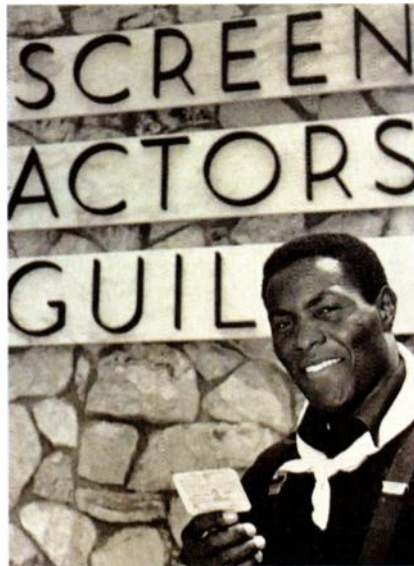
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Telephone Banking: 818.260.0609
or 800.392.9321 (toll-free)

In Memoriam

Peter J. Michaels	3/30/20
Clark Middleton	10/4/20
Robyn Millan	7/14/20
Joy Minaai	6/7/19
Doreen Montalvo	10/17/20
Richard Joseph Morrow Jr.	3/13/20
Sam Mossler	10/27/20
Cortez Nance Jr.	8/6/20
Larry Lewis Newman	6/22/20
Dave Nicolson	11/29/20
Dennis Nollette	3/30/20
Rende Rae Norman	11/14/20
Michael O'Dwyer	10/10/20
Brian O'Halloran	6/29/20
Ernie Orsatti	9/12/20
Wendy Overly	10/13/20
Joan Pape	6/30/20
Evelyn Parke	10/19/19
Regis Philbin	7/24/20
Frank Pietri	3/26/20
Sam Porretta	9/9/20
Josette Prevost	8/15/20
Victoria Racimo	11/29/20
Tommy Rall	10/6/20
Sid Ramin	7/1/19
Jeffery Evans Ramsey	2/8/20
Jay Rasumny	11/10/20
Elsa Raven	11/2/20
Helen Reddy	9/29/20



RAFER JOHNSON, a former decathlete and Olympic medalist, actor, sports commentator and news broadcaster, passed away on Dec. 2 at the age of 86.

As a decathlete, Johnson earned a silver medal in the 1956 Olympics and then gold in the 1960 competition. That same year, he became the first African American recipient of the James E. Sullivan Award, which recognizes the country's most outstanding amateur athletes and was voted the 1960 *Track & Field News* World Athlete of the Year.

Johnson joined SAG in 1959 (see photo above) and AFTRA in 1964. His credits include the TV series *The Six Million Dollar Man* and the film *License to Kill*. He was active in his union, serving on the national boards of SAG (1965–1968) and AFTRA (1967–1973).

Off-screen, Johnson worked on Sen. Robert F. Kennedy's presidential campaign and helped tackle Kennedy's assassin, Sirhan Sirhan, immediately after the attack.

In addition, he co-founded the California Special Olympics in 1969, holding a competition for 900 individuals with intellectual disabilities at the Los Angeles Memorial Coliseum.

Thomas E. Reed	7/20/20
Charlene Tosca Rees	10/2/20
Allan Rich	8/22/20
Diana Rigg	9/10/20
Doug Riley	6/14/20
Mike Riskas	4/1/20
Jack Ritschel	11/7/20
Connie Roderick	12/19/19
Maurice Roeves	7/14/20
Joe Ross	10/8/20
Jack Rudegear	11/20/20
Marjie Rynearson	5/10/20
Rob Sanchez	9/24/20
Reni Santoni	8/1/20
George Sasaki	11/10/20
Maggie Savage	9/10/20
John Saxon	7/25/20
John Schofield	9/9/20
R. Ian Seeberg	8/21/20
William Severs	11/20/20
John Herman Shaner	10/6/20
David Sheehan	12/2/20
Dawn Sherwood	8/12/20
Margaret Silbar	8/21/20
Marcus Smythe	8/20/20
Baz Snider	4/26/20
Phyllis Somerville	7/16/20
Alice Spivak	11/9/20
Vito Squicciarini	6/1/20

Continues >

HEALTH PLAN

Continues from page 32

own employer-sponsored health plan, they are also eligible for secondary coverage under the SAG-AFTRA Health Plan.

Other Changes to Active Benefits

(also applies to Plan II coverage runout)

1. **Temporary subsidized COBRA rates are being offered to qualified participants losing coverage Oct. 1, 2020; Jan. 1, 2021; and March 31, 2021.**
2. **An ongoing 80% subsidy of COBRA rates is being offered to qualified participants through a new Extended Career COBRA option.**
3. **The Plan combined in-network medical and hospital deductibles.**
4. **The out-of-pocket maximum benefit for out-of-network providers has been eliminated.**
5. **Benefits for virtual medical and mental health office visits continue.**

This article is meant to be a brief summary of changes only.

@ Please visit sagaftraplans.org/health/2021-changes/overview for details and FAQs from the Health Plan.

FOR YOUR CONSIDERATION

"Jacobs plays the Perfect Villain"
- The Daily

WINNER
JON JACOBS - OUTSTANDING PERFORMANCE AWARD
METHOD Film Festival

WINNER
JON JACOBS - OUTSTANDING PERFORMANCE AWARD
Seattle Film Festival

William Wayne's
LOST ANGELAS

How far would you go to get the Part?

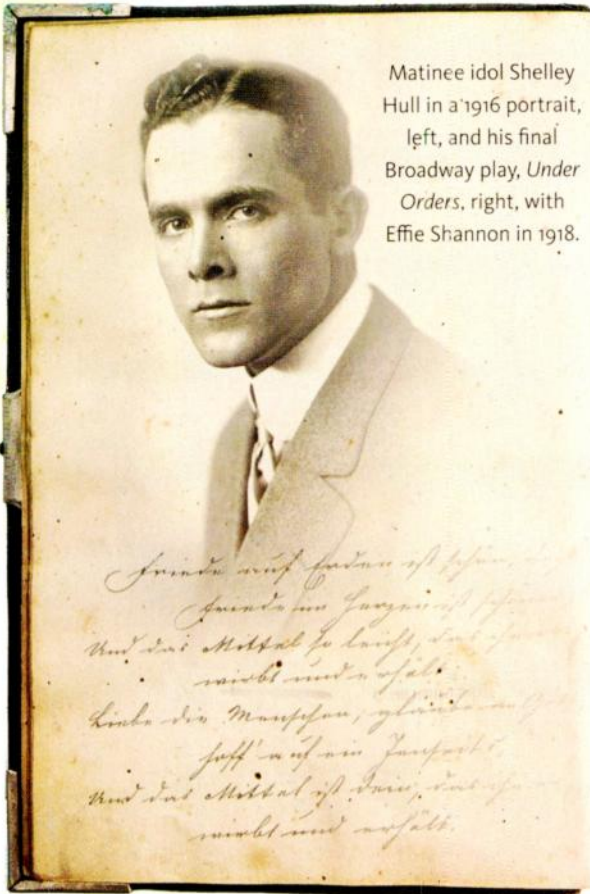
- Help Bury the bodies of the investors?
- Call off your engagement to the screenwriter?
- Go missing for months for Publicity
- Fake your own Death
- All of the Above

"Jon Jacobs is TERRIFYING as the TYRANNICAL, MURDEROUS filmmaker."
***** - Film Threat

prime video

Lost Angelas Copyright WM Films 2020

Stewart Steinberg	8/18/20	Alex Trebek	11/8/20	Lexie Wells	7/24/20
Drago Sumonja	3/6/20	Tom Turbiville	7/2/20	Greg Wenz	3/24/20
Lauren Swinney	7/1/20	Eddie Van Halen	10/6/20	Lance Wesley	5/8/20
Charles Garrett Talley	7/18/20	Nancy Vawter	11/2/20	Arnold R. Williams	8/17/20
Barbara Ann Taylor	10/26/20	Martin Veseli	10/17/20	Carol Ann Williams	8/14/20
Russi Taylor	7/26/19	Joe Viviani	7/29/19	Gigi Williams	5/11/20
Margot Hartman Tenney	4/11/20	Tony Volu	8/22/20	Wade Williams	10/22/20
Jeff Thomas	10/17/20	Helen Wachtel	11/16/20	Mark Wohlgenant	9/17/20
William Thomas	11/14/20	Jerry Jeff Walker	10/23/20	Rob Wolkow	10/7/20
John Robert Thompson	8/30/20	Martin Charles Warner	8/29/20	Michael Yama	7/30/20
Ashley Scott Tillman	7/16/20	Marilyn Watson	10/16/20	Merritt Yohnka	9/16/20
John J. Todd	4/2/20	Betty Wayne	3/6/20	Alexander Zale	9/2/20
Pamela B. Toll	9/14/20	Margot Welch	11/28/19		



Matinee idol Shelley Hull in a 1916 portrait, left, and his final Broadway play, *Under Orders*, right, with Effie Shannon in 1918.



Hull with Phoebe Foster in *The Lasso*, 1917.

Hull with Billie Burke (the future "Glinda, the Good Witch" of *The Wizard of Oz*) in *The Land of Promise*, 1913.

SHELLEY HULL: From Broadway Star to Pandemic Victim

Late 1918: "Shelley Hull, star of *Under Orders*, has evolved a set of rules through the observance of which he thinks he can avoid having influenza. They are: Keep clean, keep warm, [and] don't be afraid of it."

The 34-year-old matinee idol and Actors' Equity Council member had just been promoted to a star in Broadway's *Under Orders*, a two-actor, dual-character World War I play in October, and he and his wife, actor Josephine Sherwood Hull, were ecstatic. Although the 1918 Spanish influenza pandemic remained, life was good. Shelley so charmed *Under Orders* audiences that Dorothy Parker enthused in the October 1918 *Vanity Fair*, "... you know that if the author had let Shelley Hull get killed, not a woman in the audience would ever have smiled again."

The pandemic closed playhouses and movie theaters across the country — but not in New York. Influenza and the resulting pneumonia was still killing people there, and it claimed silent star Harold Lockwood on Oct. 19 and stage actor Julian L'Estrange, then appearing in a Broadway revival of Oscar Wilde's *An Ideal Husband*, on Oct. 22 — both resided just blocks from the Hulls' apartment at 256 W. 57th. On Nov. 25, the pandemic claimed their friend Tom Dobson, a popular singer, and they attended his memorial on the 30th.

On Wednesday, Jan. 8, 1919, Shelley played an *Under Orders* matinee at 2:30 and, by the 8:30 evening performance, he knew

something was wrong. His worried wife noted in her diary: "Shelley has a temperature. He played at night, but then took medicine, foot-bath and rub and got to bed." January 12: Both nurses continuing. Shelley's case so serious, Thompson called in Dr. Warren Coleman — reassuring. So anxious for Shelley but better physically myself [her influenza case was mild]. Everyone kind and helpful. January 13: Shelley about the same, but it is the dreadful pneumonia-influenza. Praying for him, listening to him from my little front room, longing to help him. Oh, such agony not to be with him. January 14: Had three nurses. Shelley struggling for life all day. Dr. Coleman in again. Oxygen, drugs — they are fighting for him. At between 5 and 6, I went to him, had a sweet little talk, followed by a few words later when he asked for me. He died at 6:55 — My beloved, my life."

The bereaved widow filled his seat on the Actors' Equity Council as "Mrs. Shelley Hull" and threw herself into union work, including Equity's famous strike in the summer of 1919. Until 1936, Josephine Hull labored in failed productions — both acting and directing struggling financially, until a miracle came a month before her 60th birthday: a role in a new Broadway smash *You Can't Take It With You* followed by *Arsenic and Old Lace*, *Harvey* and *The Solid Gold Cadillac*. When she died in March 1957, she was a character star of stage, screen, radio and early television and a member of the unions her beloved Shelley never lived to see: SAG and AFTRA.

FOR YOUR CONSIDERATION

THE **GOOD**
LORD **BIRD**

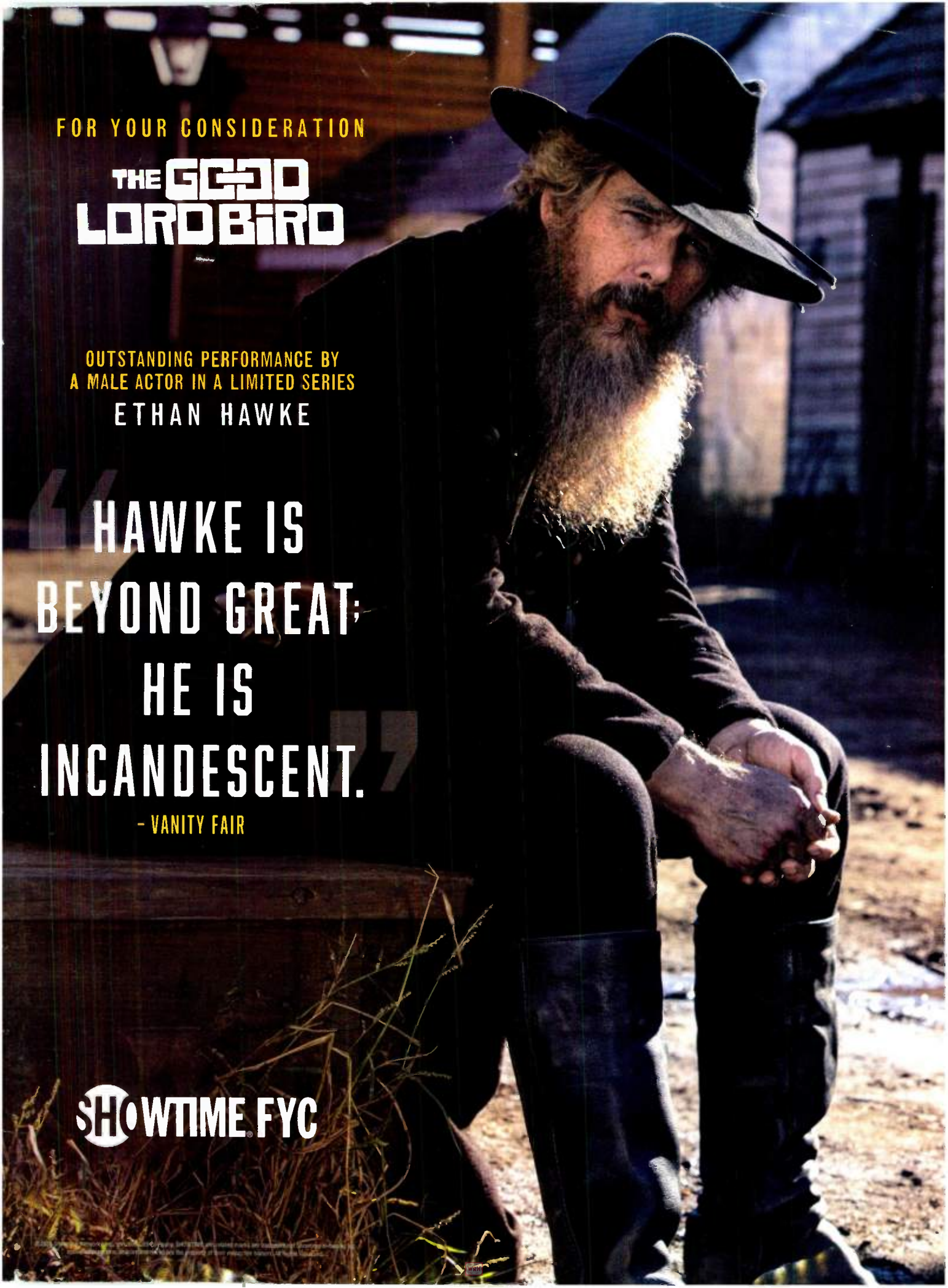
OUTSTANDING PERFORMANCE BY
A MALE ACTOR IN A LIMITED SERIES

ETHAN HAWKE

“HAWKE IS
BEYOND GREAT;
HE IS
INCANDESCENT.”

- VANITY FAIR

SHOWTIME.FYC





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Winter 2021

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