



SUMMER 2023

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A Letter from the President



FRAN DRESCHER

“Keep your eye on the prize. I want us to come out the other side not only the largest entertainment union in the world but also and rightfully repositioned as the most powerful.”

Dear Member,

We are living in a historic hour and a seminal contract negotiation the likes of which we have not seen since 1960, when we went on strike alongside the WGA and from that strike came pension, health and residuals.

Now, with the advent of streaming, AI and digital, once again we must stand strong in solidarity as we fight for a fair and equitable contract that reflects the new business model and our massive contribution towards building it.

Experts from every career represented in this contract were brought in to speak of the experiences, injustices and grievances of the members in their special interest group.

Our negotiating committee had an “all-for-one-and-one-for-all” positive commitment to each and every member represented in this seminal contract.

I believe that that positive experience of unity, equality and solidarity over many weeks and countless hours that began with plenary has birthed the nucleus of a golden age for our union.

I’m sharing this with you all because I want you to appreciate this profound paradigm shift.

Listening with compassion and empathy mixed with unprecedented times became the secret sauce that made room for understanding and agreement on almost everything without objection.

As I always say, we are a union of performers on the same side, and our only real opposition are those who sit across the negotiating table.

When it was time to call the strike, it was with the knowledge that we tried everything possible before we acted upon

the membership’s strike authorization vote, in confidence that we left no stone unturned.

Now we find ourselves on the front lines of a global labor movement. We are not alone in this battle, as there are millions of workers across the nation and around the world who are standing behind us.

Our amazing negotiating staff, led by National Executive Director and Chief Negotiator Duncan Crabtree-Ireland and Chief Contracts Officer Ray Rodriguez, were incredible in their stand-up, no BS, aggressive stance, as they held firm over and over again throughout the negotiations on all our behalf. They did us all proud.

Many people are wondering about our policy for interim agreements being granted to certain vetted independent productions. So, you should know, the decision to allow for this was thoroughly discussed at great length and voted on by the negotiating committee, taking staff recommendations into account.

Ultimately, it was decided that if an independent production was vetted and proved free of any AMPTP association and that said production agreed to all our terms that the AMPTP refused, we would show the world that our demands are fair and doable. We would also effectively and strategically be dividing the two entities and aligning ourselves with independents while weakening the AMPTP members.

Always remember that we are unique in our diverse membership represented in this contract, and our concerns are different from our sister unions.

We must dance to the beat of our own drum and pursue our goals in a way we believe will have the best outcome for us first and foremost.

Right now, the AMPTP is refusing to

negotiate with us. They are punishing us for exercising our legal right to strike after the clock ran out, not from the contract but from an unprecedented 12-day extension.

They are not land barons in feudal times, and we are not their serfs. How dare they think we are less than and an enemy camp they need to step on in their insatiable appetite for greed?

Who will have the courage and character to stand before their boardroom and say, “We’re doing this all wrong! These people are our partners and the very foundation upon which we are building this platform. We must do right by them!”

Major elected government officials and leaders from all walks of life have come forth to offer advice and support in this righteous fight.

We are talking to them all, listening for that pearl of wisdom that will become embedded in our DNA.

Make no mistake, ours is an extremely thoughtful, thoroughly considered strategic plan.

For all the members not on the negotiating committee, anticipate, over the long haul, doubt and fear will begin to rear its ugly head. You may forget that the negotiating committee and staff remain in the war room fighting for you and with great personal sacrifice.

Your obligation to this effort and our success is in those moments of fear and doubt, talk yourself off that ledge, reach out for positive and optimistic support and make good use of your time.

“When the going gets tough, the tough get going!”

Keep your eye on the prize. I want us to

President’s Letter continues on page 3

Letter to the Editor

KUDOS

This marks my 53rd year as a proud member of SAG-AFTRA. But in my other life, I was a journalist and critic for almost 40 years. As a result, I have always viewed this magazine from two perspectives: as an actor and as a newsman. I have never been disappointed in either capacity.

Your magazine is beautifully written, tightly and seamlessly edited, and gorgeously laid out in a way that expertly fuses the written word with art. It's one of the best publications I have ever read, bar none.

It consistently provides clear, concrete, in-depth information on a plethora of issues ranging from finances to the latest advances in technology that I can understand and instantly use (and quote) with confidence.

What pleases me most, though, is that it is a publication by and for actors. The people featured in these pages are nearly all actors who have set time aside in their busy lives to share their knowledge.

Greg Joseph
Arizona-Utah Local

PRESIDENT'S LETTER

Continues from page 2

come out the other side not only the largest entertainment union in the world but also and rightfully repositioned as the most powerful.

And I hope that our strike becomes the catalyst for a historic culture change in all industries, whereby making money and doing the right thing are no longer mutually exclusive of each other but go hand in hand redefining the meaning of success!

#Power2Performers

In solidarity,



Fran Drescher

SAG-AFTRA

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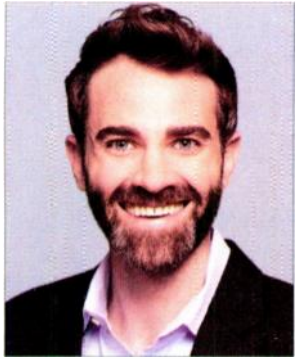
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A Letter from the Executive Vice President



BEN WHITEHAIR

“That’s why our struggle is a righteous one: there’s so much more at stake in this strike than just our proposals to the AMPTP.”

Enough already. We are at a pivotal moment in acting history, and have been pushed to the brink.

As actors, we love our work. But our passion for our craft won’t pay the rent. Our years of drama training won’t put food on the table. One showstopping performance doesn’t pay the phone bill.

The studio heads are making more money in a day than most of us make in multiple years. And yet, they view paying their creatives as a bothersome expense that cuts into their bottom line.

I hope the strike is over by the time you read these words. Truly. If it is, it’s because employers finally returned to the bargaining table, ready to pay us a living wage and agreeing to some basic guidelines that will keep the acting profession a viable career choice. And if that happened, it was because of you.

Even if it hasn’t yet, I am confident that it will. Because even at the very real personal cost of going on strike, you are willing to picket in the hot sun. To rally your peers and allies, within and outside of the industry. Because you post your support on social media and shout from

the sidewalks, and you won’t be silenced.

This is a seminal time, where workers across the country and around the world are waking up to wage compression — not just in our industry, but across the economy. Between 1979–2021, worker productivity increased 64.4%, while wages inched up a paltry 17.3%, according to the Economic Policy Institute. So, who has been benefiting from this bounty if not the workers who created it? The people at the top of the economic ladder, of course.

And the growing wealth gap isn’t helping anyone except those at the very top. Research has shown that high levels of wealth inequality erode social cohesion and reduce quality of life by just about every metric, from crime to health.

So, when we or any other workers are fighting for a living wage, it really is an attempt to lift all boats on a rising tide. And you know what the data confirms: Increased union membership translates directly to higher middle-class wages.

At the time of this writing, the Teamsters have demonstrated the power of workers by reaching a tentative deal with UPS to improve their wages and

working conditions. *USA Today* called it “a victory for labor across the board.”

That’s why our struggle is a righteous one; there’s so much more at stake in this strike than just our proposals to the AMPTP. It’s about whether workers should share in the fruits of their labor or be kicked to the curb with mere scraps begrudgingly handed out by would-be feudal lords.

Turning the tide won’t be easy — it will take every one of us — but we have the power, and employers know it.

If there was ever a time to be active in your union, this is it. We need you and every ally we can muster. Please read your emails from the union and visit sagafrastrike.org to learn about all the ways you can help.

Together is how we will prevail. I’ll see you on the picket lines.

In solidarity,

A handwritten signature in black ink, consisting of a stylized 'B' followed by a flourish and a long horizontal line extending to the right.

Ben Whitehair



JOELY FISHER

“This action will eventually bring to fruition a contract that reflects the members’ real needs. With all of us standing strong ... we will prevail!”

Fellow Members and Friends,

You all are my heroes. Seriously.

We are on *strike*! I never imagined we’d be a part of such a revolutionary moment. I’ve never been more inspired or proud of a group of people than I am of my SAG-AFTRA family. You all have demonstrated profound strength, humanity and resolve during a time when those multibillion-dollar conglomerates would like to see us crumble.

On July 13, 2023, with the unprecedented nearly 98% authorization from you to call for a strike, the Negotiating Committee, the National Board, the national officers and executive staff convened to issue a strike of the SAG-AFTRA TV/Theatrical Contracts and, across the country, actors, stunt and background performers and members of all categories walked off the job. The eyes of the nation and the world have been on us. As we all took to the picket lines, spoke to the press about the issues, and rallied support on social media for workers’ rights, you have presented the world with an awe-inspiring image of grace under pressure. You — *all of you* — are the symbol of solidarity we all need in this era that demands creative and economic restitution.

Striking was a decision — no, a necessity — we, your negotiating committee, did not take lightly. Quite the

opposite. We spent thousands of hours collectively in the wages and working conditions process, the Negotiating Committee plenary and in negotiations with the AMPTP. The entire time, we were advocating, lobbying and championing a robust, inclusive and progressive proposal package that represented all of you fairly and justly and reflected the reality of 2023 and beyond.

The demands of this deal would make the journeyman actor whole again. There are items in it that alter and update many terms that have been ignored or whittled away for decades.

We, in earnest, assumed the AMPTP would agree to the modernized plan as they themselves have both evolved and enjoyed a profound explosion in profits. The old model has been eviscerated. The expectation that we would continue to witness their gains then continue to roll over and accept sub-par raises in wages, rights and treatment is preposterous.

The core of everyone’s concerns are the economic hardship fellow members will endure. I myself didn’t qualify for health coverage this year, as I needed to spend my time in service of the union. Those of us struggling are not alone — so many in our sibling unions, freelancers, and small, local businesses are bearing a great deal of hardship right now. I see you, I am you.

Resources are available to those who need it. The union finances and investment portfolio has never been stronger than going into this period

in history, and significant infusions have been made into the SAG-AFTRA Foundation’s coffers, which will be available for those enduring hardship. Additional support resources and links to apply for them can be found at sagaftrastrike.org.

None of this is business as usual. I always hesitate to use the word historic, as, in the past, it has been used to gaslight people. However, the last time these two major unions of the entertainment industry were on strike in tandem was in 1960. Ronald Reagan was SAG president at that time and we achieved residuals for feature films licensed for showing on television as well as a pension and health plan. I am expecting giant things for us this time around.

Thank you for your solidarity. You, the SAG-AFTRA membership, fuel the union’s strength. This action will eventually bring to fruition a contract that reflects the members’ real needs. With all of us standing strong, using our voices, and holding the line, we will prevail! It is an honor to stand, march, chant and sweat by your side as we meet in this most critical, seismic and — okay, I’ll say it — *historic* moment.

Always keeping the membership first,

Joely Fisher



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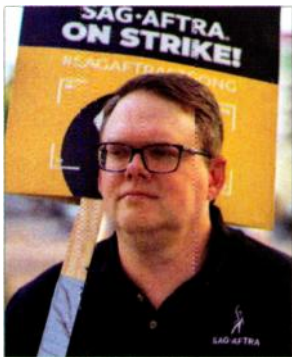
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DUNCAN CRABTREE-IRELAND

“I know that when our members stand together, they win.”

Dear Member,

As I write this, SAG-AFTRA is on strike and the Alliance of Motion Picture and Television Producers remains unwilling to come to the table to discuss fair compensation for performers in our TV/Theatrical and streaming contracts. The companies’ refusal to even engage us on the issues that are most important to our members reflects a profound disrespect for the immense and essential contributions SAG-AFTRA members make to this industry. Make no mistake — these issues are existential to whether acting can be a viable career path for this generation of performers and the next.

The studios’ blatant disregard and downright contempt for the creative people who make the entertainment on which their media empires are built is repugnant and offensive. From the dismissive statements to the press to the disrespect of members during the negotiating process to the now-infamous tree-trimming and ripping up of sidewalks in front of Universal Studios to make

picketing harder and less safe, studio bosses have been behaving like petty tyrants rather than partners in creating great entertainment.

Actors want to *act*, and they would much rather be on set practicing their craft than on a picket line. But that’s not even an option, because, with eroding residuals, inflation and greater professional expenses — such as self-taping and a pay-to-play casting framework — it is becoming ever more difficult for actors to simply make a living.

Business models have changed. In a frenzy to get a slice of the streaming pie, studios rushed in to create their own competitors to Netflix, without thinking through its impact on the industry or those who create the shows.

Now they are diving headlong into artificial intelligence (AI) technology, imagining a world where they can replace actors and writers with algorithms. Perhaps it’s time to focus on the one thing that actually does make them money and is the source of value for these companies: their creative talent.

The TV/Theatrical contracts evolved

over decades, before streaming services existed. Those were the days of 20-plus episodes per season and syndication, where actors could rely on residuals to hold them over between jobs. These days, many of the actors in successful shows need side hustles. The contracts need to be modernized, and actors must share in the value they help create. Without you, the studios have no business.

When it comes to this dispute, studios are fighting to keep our contracts in the past, while actors are fighting for your future and your very existence. We must prevail, and **we will prevail** with the truly extraordinary commitment, courage, and unity that I have seen every day on our pickets, in our rallies, and in our meeting rooms. I know that when our members stand together, they win. And I will be out there with you on the picket lines until we do.

Stronger together,

Duncan Crabtree-Ireland

Union Ensures Lawmakers Hear Members' Concerns

Year round, SAG-AFTRA is working at statehouses and on Capitol Hill to promote legislation that protects members.

The Performing Artist Tax Parity Act is federal legislation that would update business expense tax deductions available to a broader group of performing artists, moving the threshold from \$16,000 to \$100,000, or \$200,000 for joint filers. Take action at sagaftra.org/patpa.

Progress continues on the American Music Fairness Act to ensure artists are fairly compensated when their songs are played on AM/FM radio (see story on page 11). Find out more at musicfirstcoalition.org.

The union is also working on a new federal intellectual property right for voice and likeness protection, although it is still in its early stages and the language is in the process of being drafted, so stay tuned for more on this.

State Legislation

Among state production incentive legislation we've championed, the California Legislature recently passed a bill that extends the state's \$330 million film and TV production incentives program through 2030. It also requires that productions taking advantage of the incentives have a safety advisor on

set — the first such law in the nation. The bill was signed by Gov. Gavin Newsom on July 10.

In New York, the state Legislature passed several new laws in the 2023 session that are headed to the governor's desk. Among the laws that would benefit SAG-AFTRA members — and all New Yorkers — are ones that would:

- Prohibit noncompete clauses, which limit worker mobility and have the effect of suppressing wage growth.
- Add criminal penalties to unlawful dissemination or publication of intimate images created by digitization and of sexually explicit depictions of an individual.
- Prohibit workplace sexual harassment settlements from subjecting victims to compelled nondisclosure agreements with liquidated damages provisions.

It's important to remember that all of these victories were only possible because members were engaged and took the time to contact their elected representatives. And there's still a lot more to be done. Watch your emails and visit sagaftra.org to find out how you can help.



SEPTEMBER

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4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	

Deadline for May Dues

If you experienced a COVID-19-related financial hardship and your request for a due date extension and the first payment of the installment plan for the May 2023 dues period was received on or before June 9, 2023, this is a reminder that the second installment payment is due by Sept. 12.

Please note that your final installment payment must be received no later than Sept. 22, 2023, to maintain good standing for the May 2023 dues period unless prior period payments are owed. No late fees will be assessed for the May dues period.



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

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sagaftrastrike.shop



\$5 from each item sold will support the SAG-AFTRA Foundation's Emergency Assistance Fund.

SAG-AFTRA and Cameo for Business Announce New Agreement



SAG-AFTRA and Cameo, the celebrity marketplace connecting talent with fans and brands, have created a new agreement which enables SAG-AFTRA members to cover the brand deals they make through Cameo for Business — known as C4B — under a SAG-AFTRA contract. With this innovative new C4B x SAG-AFTRA Agreement, SAG-AFTRA members will have the opportunity to count C4B earnings toward health and pension benefits, and brands will have access to more fan-favorite professional talent for their marketing campaigns.

Cameo for Business is a digital marketing platform connecting brands of all sizes directly with entertainers, athletes, creators and other high-profile talent to create engaging social and

promotional content in just a few clicks. There are tens of thousands of recognizable faces on the platform, many of whom are SAG-AFTRA members who want the rights, benefits and protections afforded by a union contract.

As the marketing landscape continues to evolve, and brands find new ways to quickly and efficiently engage talent to connect with their core audiences, SAG-AFTRA continues to create pathways for all members to fully participate in these exciting new opportunities.

@ For more on the C4B x SAG-AFTRA Agreement, go to sagaftra.org/C4B or email C4B@sagaftra.org.

Contract Updates



The following are SAG-AFTRA's ongoing or upcoming contracts:

Active Negotiations

- Sound Recordings
- Interactive

Upcoming

- TV Animation
- Network Code

News & Broadcast

- WBUR
- Telemundo N.Y.
- Univision L.A., Chicago and San Francisco
- CBS Network News
- CBS O&Os
- NBC O&Os
- Gray TV stations
- Audacy radio stations
- iHeartRadio stations
- Democracy Now!
- NYPR
- KCRW

Watch your emails and sagaftra.org for details.

Oh, the Humanities!

SAG-AFTRA joined representatives from arts, entertainment and media unions in a meeting with National Endowment for the Humanities Chair Shelly Lowe on June 20 in Washington, D.C. The meeting provided an opportunity to discuss priorities related to the NEH and its funding of programs, productions and performances that employ union creative professionals. Union attendees included DPE, SSDC, AGMA, AEA, IATSE and IBEW leaders.



SAG-AFTRA Goes to D.C.

Advocacy for Recording Artists Heads to Capitol Hill

Every year, the Recording Academy, which produces the Grammys, hosts the Grammys on the Hill event to celebrate music and promote advocacy. SAG-AFTRA leaders attended the festivities in April and used their time in Washington, D.C., to discuss the importance of the American Music Fairness Act, or AMFA, with one of the bill's sponsors, Sen. Alex Padilla, D-Calif.

The bill seeks to address a decades-old inequity in recording artist compensation. While music creators are compensated for streams of their songs distributed via digital providers and platforms such as SiriusXM and Spotify, they are not paid when their songs are played on AM/FM radio stations. A bipartisan group of members of Congress is leading the charge to pass AMFA so that creators can finally be paid fairly for their work.

This legislation would require that broadcast stations fairly compensate artists, session musicians and vocalists when their music is played on AM/FM radio. Additionally, the bill ensures that smaller, local or independent broadcast stations are not harmed by the legislation, as they will be either exempt or pay a small annual fee of \$500 or less for the right to play music.

SAG-AFTRA leadership also met with U.S. Rep. Nicole Malliotakis, R-N.Y., and Senate Majority Leader Chuck Schumer, D-N.Y., to rally support for the Performing Artist Tax Parity Act (see page 9). Later, they participated in a press conference about the Restoring Artists' Protections,

or RAP Act, a bill that would prohibit recording artists' song lyrics from being used as evidence against them when they are defendants in criminal trials.

In just the last decade, the courts have seen 500 cases where rap lyrics have been introduced as evidence in legal proceedings. Proponents of the RAP Act point to racial bias as a leading reason why rap lyrics are overrepresented in criminal cases where recording artists

award ceremony, which benefits the Grammy Museum, 13-time Grammy winner and SAG-AFTRA member Pharrell Williams, Sen. Schumer and Sen. Bill Cassidy, R-La., were given honors for their work supporting musicians and recording artists.

In recent years, Schumer and Cassidy have championed policies that support musicians. They co-sponsored the Save Our Stages Act, which was included in

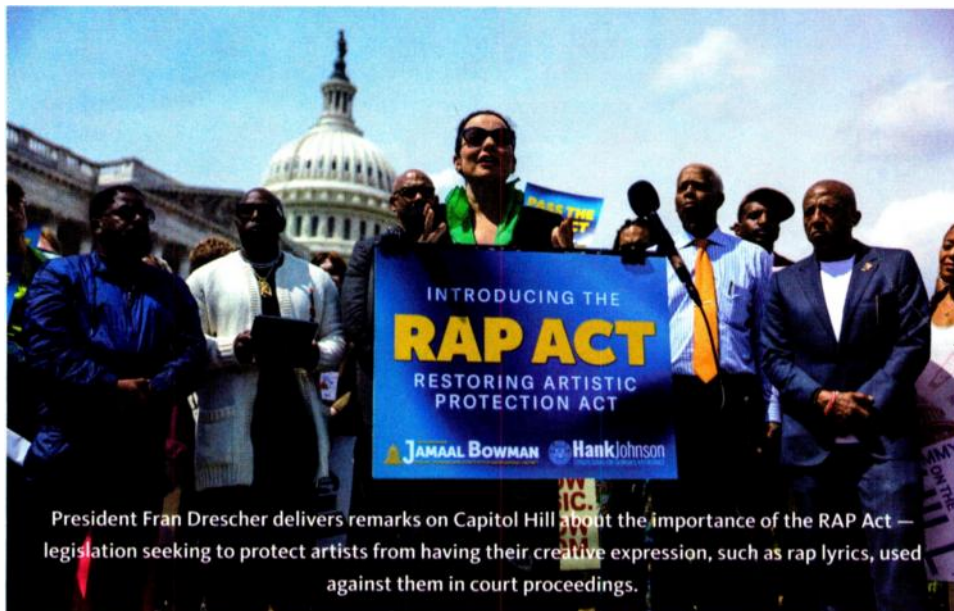
the bipartisan COVID relief package passed in December 2020. Schumer also sponsored a resolution designating Aug. 11, 2021, as Hip-Hop Celebration Day and the month of November 2021 as Hip-Hop History Month.

In 2018, Schumer and Cassidy co-sponsored the Music Modernization Act, which updated

copyright law to make statutory licensing more fair for creators and more efficient for digital music providers. The senators also played a critical role in efforts to help 272 young musicians, faculty and staff from the Afghanistan National Institute of Music escape Taliban-controlled Afghanistan so they could safely reach Qatar in 2021.

Williams was awarded Grammys on the Hill's Creator Leadership Award and emphasized the importance of social justice during his acceptance speech.

"Rights are important. Rights are endangered. We need that same advocacy for women, that same advocacy for the LGBTQIA community," Williams said. "So when we can shine an honest light on rights, it's a victory."



are the defendants. The bill would ensure the courts hold prosecutors to high judicial standards, while reinforcing constitutional — specifically First Amendment — protections for creatives.

Correspondents' Dinner

SAG-AFTRA President Fran Drescher and National Executive Director Duncan Crabtree-Ireland also attended the White House Correspondents' Association dinner on April 29. And, SAG-AFTRA and the Motion Picture Association hosted a reception at the MPA's headquarters celebrating the launch of the Green Council (see page 32).

Music Advocates Honored

On April 26, at the Grammys on the Hill

SAG-AFTRA Webinar Highlights Work Opportunities for Vocal Talent

The SAG-AFTRA President’s Task Force on Education, Outreach & Engagement’s educational programming not only provides viewers with information to make navigating the business side of the entertainment industry easier, but also informs them of new career opportunities. The *Sound Recordings 101* webinar on July 11, for instance, was the latest example of how performers, particularly those with vocal acumen — such as singers, announcers, actors, comedians, narrators and sound effects artists — can put their abilities to use for different industry gigs.

SAG-AFTRA National Director, Music, Kristina Gorbacsov led the conversation with an opening presentation on the Sound Recordings Code, the longstanding collective bargaining agreement that covers signatory projects for music, audiobooks, sound recordings and other vocal performances. Among the topics discussed throughout the presentation were payment fees and scale rates, earned royalties, and pension and health contributions from employers. She also gave examples of common scenarios where vocal performances are used in other mediums, such as music videos and commercial advertising.

In the Q&A session that followed, Gorbacsov answered frequently asked questions and outlined the SAG-AFTRA

Music Department’s responsibilities, resources and services to talent whose work may be covered under the code.

“The Sound Recordings Code [has] changed so much, but its basis, which is coverage for all vocal performances, has stayed the same. That can mean singers, someone doing a read-along book for children, a Broadway cast album and more,” said Gorbacsov. “We definitely encourage any performer who has been hired on a session to call us directly so that we can research and tell you if the work is going to be covered as a union session or not.”

To watch a full replay of the webinar, or

to view other sessions, panels, workshops and interviews, visit sagaftra.org/videos.

CONTRACT HIGH NOTES

- \$20 million in residual payments from signatory labels have been distributed to non-featured performers in 2023 alone for use of union-covered work through on-demand streaming services such as Spotify and Apple Music.
- Nearly \$2 million collected in new use fees (when a song is licensed from a union recording and used in a new medium, such as a film, tv show or commercial).



Scan to watch the *Sound Recordings 101* webinar here.



It’s Time to Update Your Passwords

Cybersecurity experts recommend updating your passwords as often as every three months — or using a password manager to secure your passwords.

Take this opportunity to log in and update your own sagaftra.org password to something strong and unique, 12 characters or more. Go to the Login Info tab on your My Information page; click Edit/Change Password; update and click Save Changes at the bottom.

If you have forgotten your username or password, call SAG-AFTRA at (855) SAG-AFTRA/(855) 724-2387 (Monday - Friday, 6 a.m. - 5 p.m. PT) or click the Help Center at the bottom right of sagaftra.org.

Steward Training Focuses on Personal Contracts

On June 10, the SAG-AFTRA Broadcast Steering Committee gathered virtually for its second meeting of the year.

The committee kicked off with a staff update on the WGA strike and the SAG-AFTRA strike authorization vote, and members discussed how broadcasters can show solidarity. The committee moved on to a spirited conversation about the state of artificial intelligence in broadcasting, and members discussed how AI could impact their work going forward.

The committee took a moment to pay tribute and share stories in memory of late SAG-AFTRA broadcast members Tony Valdez and Jeff

Baugh. Both members were loved and celebrated by the Broadcast Steering Committee and will be deeply missed.

The conversation wrapped with negotiations and employer updates from committee members and national staff reports. Highlights included discussions about the state of noncompete legislation and current and recent organizing and contract campaigns. Bargaining Committee members Tony Wagner (*Marketplace*) and Caitlin Hernández (*LAist*) gave presentations on the recently ratified agreements at their respective stations, and KCRW steward and Bargaining Committee member Tyler Boudreaux gave an update on the first month of active negotiations with KCRW for a successor agreement. Finally, staff gave an overview of upcoming virtual steward training and the journalism conferences that SAG-AFTRA will be attending throughout the summer.

The Broadcast Steering Committee will meet again in the fall.

WHQR Joins the SAG-AFTRA Fold



From left, WHQR reporter/host Kelly Kenoyer, Development Associate Sharpe Williams and reporter/host Rachel Keith are among the newest members of a SAG-AFTRA public media bargaining unit. Based in Wilmington, North Carolina, and serving the Cape Fear region as well as the broader area of southeastern North Carolina, the station airs news and music, produces podcasts and also hosts live events. The bargaining unit was voluntarily recognized on May 26, and members of the unit look forward to starting negotiations sometime this summer. This organizing victory was particularly notable, given that North Carolina is a so-called “right-to-work” state.

Public Media Stations Ride the Summer Waves in Bargaining

As the summer of 2023 continues, SAG-AFTRA public media stations around the country are bargaining first contracts as well as successor agreements. From New York Public Radio to KCRW in Santa Monica, WFAE in North

Carolina to WBUR in Boston, public media members are bargaining from coast to coast.

Union membership at public media stations has significantly grown within SAG-AFTRA, and a community of workers very much like others within SAG-AFTRA are showing support and solidarity for each other. Bargaining proposals at public media stations are not unique to SAG-AFTRA or the labor movement, with priorities that include: establishing labor-management committees; equity and inclusion initiatives to ensure equitable wage

scales, among other protections; securing cancellation of show compensation; expanding leave benefits; and opportunities for advancement and growth.

“Workers are empowered more than ever and want a voice at work and a seat at the table,” said Maggie Russell-Brown, national organizing director for SAG-AFTRA. “Broadcasters along with performers are inspired to collective action by workers from sibling media unions and across industries like Amazon, Trader Joe’s and Starbucks.”



SeriesFest: Season 9
State of the Industry panel.



State of the Industry panelists, from left, SAG-AFTRA National Executive Director Duncan Crabtree-Ireland; Propagate Content Chairman & Co-CEO Ben Silverman; ColorCreative Management President Jallina Watkins; and BoC Studios Managing Director, Scripted Mark Linsey on May 8.

Adjusting Your Set: SeriesFest Season 9

SAG-AFTRA joined other television industry movers and shakers at SeriesFest: Season 9 in Denver. From May 5-10, performers, creatives and industry leaders in attendance at the annual festival came together to talk about the TV landscape and attend live readings, screenings and other events to get a sneak peek at new ideas being created for the small screen.



As part of the SeriesFest Storyteller's Initiative contest, SAG-AFTRA and Wondaland Pictures hosted a reading of *Soul City* during the festival. Written by veteran screenwriter Lori Webster Fore and actor-director Denzel Whitaker, the live show had a number of union members present to participate, including Jocko Sims, Kristen Adele, Kent Faulcon, Peter Katona, Sheryl McCallum, Juan Mendoza Solis, Raleigh Cain and Washington Kirk.



From left, *Disabilities Making Their Mark in Hollywood: What More Needs to Be Done?* panelists and actors Lauren "Lolo" Spencer, Sue Ann Pien and Madison Tevlin with panel moderator and RespectAbility Entertainment & News Media Director Lawon Exum.



SAG-AFTRA members and other performers take a bow after their live reading of *Soul City*.



SAG-AFTRA members and staff celebrate another exciting L.A. Pride on June 11.

SAG-AFTRA Shows Strength in Its Pride

SAG-AFTRA members across the country showed up and showed off during Pride Month in June.

SAG-AFTRA L.A. Local and National LGBTQ Committee members kicked off the month with L.A. Pride 2023 on June 11, joining over 100 parade groups and thousands of others marching down Sunset Boulevard. Later in the month, on June 25, the SAG-AFTRA New York and Chicago locals joined the celebration at their

respective marches and music festivities. Onlookers in the Big Apple saw SAG-AFTRA members make their way down 25th Street and 5th Avenue in a candy-apple red Mustang and, in Chicago, members commemorated the city's 52nd annual parade alongside the Chicago Federation of Labor and the Metropolitan United Way.

For over 50 years, Pride Month has been a time for members of the LGBTQ+ community, including SAG-AFTRA members and allies, to celebrate their history and the principles of equality and diversity. Check out these photos of SAG-AFTRA members showing their pride!

Above right, Members were ready for NYC Pride 2023 with colorful outfits, accessories and SAG-AFTRA signage! Right, SAG-AFTRA Chicago Local members with family and friends, from left, Mike Shaw, Gianna Shepard, Bill Thompson, Suzy Brack and Rob Gi'llis at Chicago's 52nd Annual Pride Parade on June 25.





CHILLIN' AT TRIBECA

Film producer Samantha Sprecher, actor Jennifer Esposito and producer Leslie Owen at the Tribeca Film Festival SAGindie & SAG-AFTRA Cast & Crew Party on June 11.

NO NO AT THE FEST

SAG-AFTRA Asian Pacific American Media Committee Chair Ren Hanami, right, and member Chris Tashima at the SAG-AFTRA-sponsored screening of *No No Girl* at the Los Angeles Asian Pacific Film Festival on May 10.



**Have you worked
as a professional
young performer
since 2000?**

**Check for
Unclaimed Wages!**

unclaimedcoogan.org



**Entertainment
Community Fund**
Formerly The Actors Fund

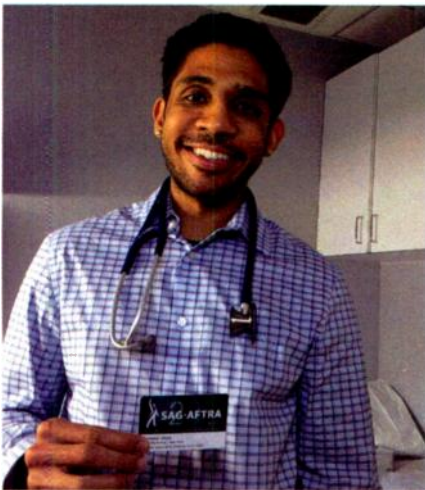


Show Us Your Card

#sagaframember

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 physical or digital card to sagaftra.org/mystory and you just may 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 #sagaframember.



"SAG-AFTRA allows me to fully pursue both my acting career and career in medicine."

— DR. HANNIBAL MILES

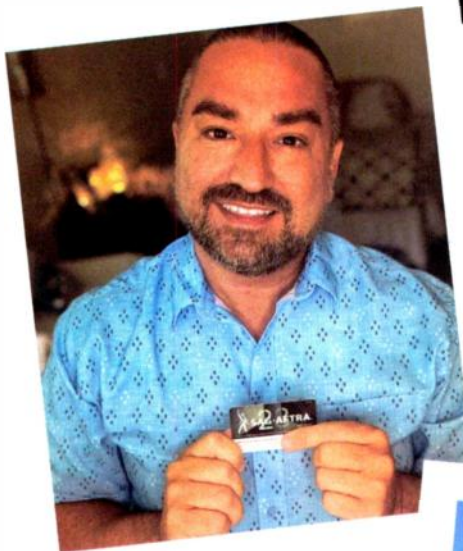


"I have been a card carrier since 1970. Now I have a granddaughter, I have retired, and I am pursuing my acting career again thanks to my card!"

— SUSAN BISHOP

"This union is something I dreamed about, now it's come true! Mom, Nana, I did it! I'm a union actor in a family of professionals!"

— RONDA SWINDELL



"It is an honor to be part of a respected creative community of performers. Being a SAG-AFTRA member is a dream come true."

— DAMON GONZALEZ

"As a proud #sagaframember, I am able to legitimize my work as an artist and pursue my dream. As a member of the U.S. Army, I can carry on my family's tradition of serving this great nation. Proud and honored to be a member of both."

— JAY LINDSAY



SAG-AFTRA Calls History-Making Strike as Talks With Studios Collapse



SAG-AFTRA President Fran Drescher and National Executive Director and Chief Negotiator Duncan Crabtree-Ireland deliver fiery remarks at a June 13 press conference announcing a historic strike against the companies represented by the AMPTP.



FIGHTING FOR OUR FUTURE!

“Eventually, the people break down the gates of Versailles, and then it’s over. We’re at that moment right now!”

During the first week in June, those working the phones in the Cagney Boardroom at SAG-AFTRA’s Los Angeles headquarters noticed something truly profound happening. “Members are really fired up,” one phone-banking volunteer said. “Everyone I’ve talked to has been really excited to hear from us,” another SAG-AFTRA member volunteer reported.

At that time, the writers had already been on strike for over a month and members were fueled by a determination to keep the acting profession sustainable for future generations. SAG-AFTRA members took to the phones to inform other members about the importance of voting “yes” on a strike authorization prior to negotiations with the studios and streamers, who are represented by the

Alliance of Motion Picture and Television Producers (AMPTP).

When the final tally came in on the evening of June 5, nearly 98% of voting SAG-AFTRA members approved the strike authorization referendum with a historic 64,000 votes cast — a far cry from the “militant minority” characterized by a *Variety* article published July 11.

This historic turnout granted SAG-AFTRA’s negotiators much-needed leverage within the walls of AMPTP headquarters in Sherman Oaks. Still, the producers’ team remained steadfast in their refusal to acknowledge the enormous shifts the industry has experienced over the past decade and stayed unwilling to comprehend how corporate greed has had such a detrimental impact on the lives of those who perform labor for the studios.

Since 2020, while multibillion-dollar corporations have enjoyed immense profits, inflation and new distribution models have eroded the income of middle-class, working actors — individuals who have also borne the burden of casting costs now that self-taped auditions are the industry norm. Compounding these inequities is the threat of generative AI technology. If allowed to remain unchecked, this technology could potentially destroy acting jobs while delivering lower-quality performances to audiences.

The union’s membership made it clear: Without a transformative change in SAG-AFTRA’s current contract with the AMPTP, the acting profession won’t be available as an option to future generations of performers.

AS WE WENT TO PRESS ...

The SAG-AFTRA and WGA strikes continue as this issue went to press. For updates and developments, visit sagaftrastrike.org.

SAG-AFTRA STRIKES

In the final hours of SAG-AFTRA’s negotiations with the AMPTP, after nearly five weeks of work which included an extension through July 12 — and following over 70 days of WGA picketing — the CEOs began saying the quiet part out loud. An unnamed studio executive was



SAG-AFTRA members make some noise outside NBCUniversal on Aug. 4.

quoted in a July 11 *Deadline* article as saying, “The endgame is to allow things to drag on until union members start losing their apartments and losing their houses.” The social media backlash resulted in a surge of newfound support for the striking WGA members.

After SAG-AFTRA agreed to the AMPTP’s compressed bargaining schedule, the studios and streamers subjected the union to repeated stonewalling and delays. Asking for a fair deal was met with the AMPTP’s refusal, and on July 13, SAG-AFTRA announced that the National Board had voted unanimously to issue an order striking the TV/Theatrical Contracts. The dual strike made headlines around the world. It was the first time in over 60 years that both industry unions were on strike at the same time. From that 1960 strike came pension, health and residuals for actors in feature films licensed for showing on television.

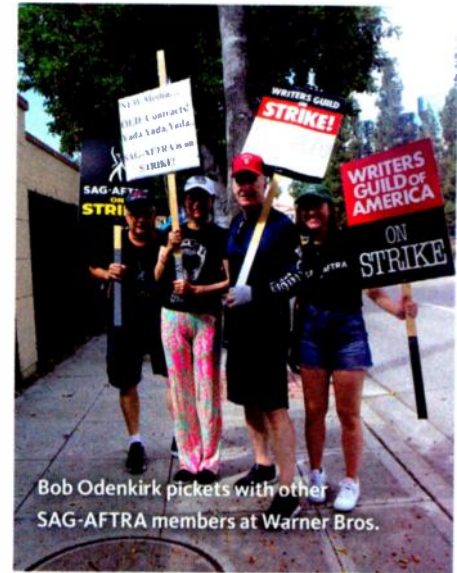
At a press conference announcing the strike order, National Executive Director and Chief Negotiator Duncan Crabtree-Ireland highlighted the horrific absurdity of the studios’ so-called “groundbreaking” AI proposal.

“They proposed that our background actors should be able to be scanned, get paid for one day’s pay, and their company should own that scan, their image, their likeness and to be able to use it for the rest of eternity in any project they want with no consent and no compensation,” Crabtree-Ireland explained.

SAG-AFTRA President Fran Drescher’s remarks instantly went viral across social media.

“You cannot change the business model as much as it has changed and not expect the contract to change too,”

she said. “We’re not going to keep doing incremental changes on a contract that no longer honors what is happening right now with this business model that was foisted upon us. What are we doing — moving around furniture on the Titanic? So the jig is up, AMPTP ... We are labor and we stand tall. We demand respect and to be honored for our contribution. You need to share the wealth, because you cannot exist without us!”

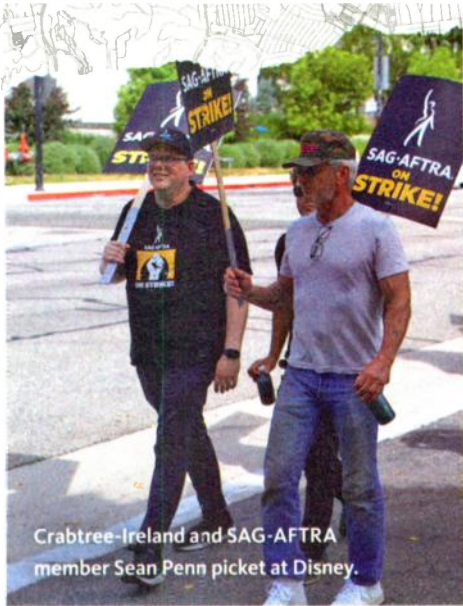


Bob Odenkirk pickets with other SAG-AFTRA members at Warner Bros.

THE ISSUES

COMPENSATION

Much of SAG-AFTRA’s disagreement with the AMPTP boils down to simple economic fairness. U.S. inflation, as measured by the Consumer Price Index, has grown by over 18% since the union’s last contract went into effect in 2020. That contract was negotiated during the early months of the pandemic, at a time when everyone employed within the media and



Crabtree-Ireland and SAG-AFTRA member Sean Penn picket at Disney.



Members of the SAG-AFTRA Negotiating Committee begin their first day of picketing Los Angeles studios.



Washington-Mid Atlantic members rally at AFL-CIO headquarters.

entertainment industries was eager to find a safe way to return to production, but in the last three years, inflation has eroded the value of those wage gains.

In real-dollar value terms, scale rates for actors in 2023 are now 10% lower than they were in 2020. During the recent negotiations, the studio's final wage offer would make up only half of the loss actors have experienced in their income. Accepting such terms would mean that performers would be paid 5% less in real dollar terms over the next three years than they were paid in June of 2020. This is unacceptable.

During the same period that has seen the erosion of actors' wages, streamers have demanded that consumers pay ever-higher prices, reflecting increases in excess of actual inflation. Among the companies increasing their prices are Paramount+, which has increased the

price of its ad-free plan by 20%; Disney+ which has increased the monthly price of its U.S. ad-free plan by 37.5%; and Apple TV+, which has increased its monthly price by 40%.

These global conglomerates clearly understand how to raise prices without raising wages. Their goal? Reward shareholders at the expense of both their workers and their audiences.

What the companies are failing to realize is that the labor of creative professionals is what brings value to these corporations' bottom lines, and these professionals deserve to share in the revenue that global conglomerates are reaping from their labor.

A NEW PROPOSAL: REVENUE SHARING

When residuals work as intended, they provide performers with income throughout their careers, which helps

to offset the inevitable down times that almost all professional performers experience at some point. Far from lucrative "windfalls," the typical residual payment is modest. The value of the average residual payment under the TV/Theatrical Contracts in 2022 was \$225. In real-dollar terms, this value is worth much less than the average residual payment in 2018.

Because the current residual structure has proven woefully inadequate to too many performers due to the shift from linear television to streaming, SAG-AFTRA has proposed a revenue-sharing model. Such a model would ensure that the casts of every film or series share in the revenue they generate for streaming platforms in addition to the current residuals system, which has become insufficient.

HEALTH CARE & RETIREMENT FUNDING

Health care costs have been increasing faster than general inflation, and this trend has put tremendous pressure on all health plans, including the SAG-AFTRA Health Plan. In recent years, it's become ever-harder for performers and their families to qualify for health coverage, shifting more of the burden of growing health care costs onto patients. The union has put forth a proposal to cure this concern, and also to improve funding of the SAG Pension Plan and AFTRA Retirement Fund — the two retirement plans that ensure performers have income to survive on when they reach retirement age. Both plans are desperately

Fighting for Our Future! continues on page 22

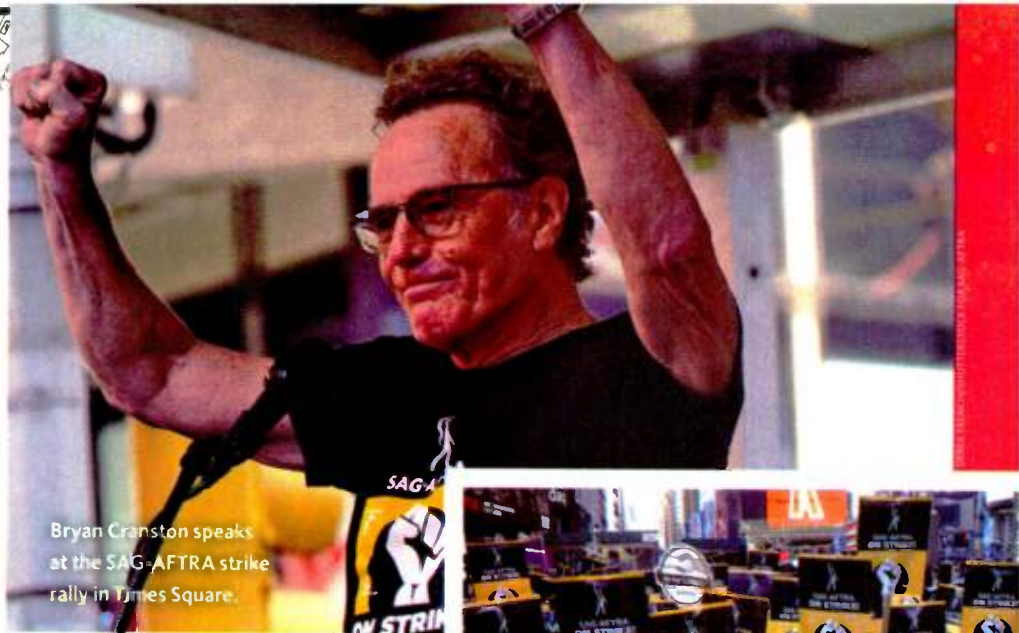
TIMES SQUARE TAKEOVER

On July 25, Teamster trucks drove by Times Square, honking in support, while thousands of members of SAG-AFTRA, Writers Guild of America, International Alliance of Theatrical Stage Employees, and other unions rallied and cheered, holding their signs high.

Rock the City for a Fair Contract could not be missed. SAG-AFTRA National Executive Director and Chief Negotiator Duncan Crabtree-Ireland, Secretary-Treasurer Joely Fisher, VP Los Angeles Michelle Hurd, VP New York and New York Local President Ezra Knight, and Executive Director, New York Local, Labor Policy and International Affairs Rebecca Damon were joined by members who shared stories about themselves, their families and friends as working actors, living paycheck to paycheck.

Among those making remarks were SAG-AFTRA members Christine Baranski, Tituss Burgess, Steve Buscemi, Liza Colón-Zayas, Jill Hennessy, Arian Moayed, Wendell Pierce, Nancy Giles and Christian Slater. Also in attendance were Jessica Chastain, Matt Bomer, Brendan Fraser, Ellen Burstyn, Rachel Zegler, Michael Shannon, Jane Curtin, Laura Linney and Chloë Grace Moretz.

Actor Bryan Cranston addressed Disney CEO Bob Iger directly, declaring,



Bryan Cranston speaks at the SAG-AFTRA strike rally in Times Square.



New York members on the picket line.



SAG-AFTRA members at the Times Square rally on July 25.

"We will not be having our jobs taken away and given to robots ... We will not have you take away our right to work and earn a decent living. And lastly and most importantly, we will not allow you to take away our dignity!"

SAG-AFTRA FOUNDATION RECEIVES SURGE OF SUPPORT

Heeding the call to assist strike-affected performers, a number of high-profile SAG-AFTRA members rushed to make donations to the SAG-AFTRA Foundation's Emergency Financial Assistance program, many making gifts exceeding seven figures.

At press time, over \$15 million in contributions have been raised for the program, which will benefit thousands of journeyman actors facing economic hardship.

Visit sagaftra.foundation for more.

Support is Available

Where can those affected by a work stoppage turn? Emergency financial assistance may be available, as well as support groups and free career-enhancing classes and workshops at these partner organizations:

SAG-AFTRA FOUNDATION
sagaftra.foundation

ENTERTAINMENT COMMUNITY FUND
entertainmentcommunity.org

MOTION PICTURE AND TELEVISION FUND
mptf.com

Your credit union may offer work disruption loans for its members. See story on page 30.

Official strike swag available at sagaftrastrike.shop. \$5 from each item sold will support the SAG-AFTRA Foundation's Emergency Assistance Fund.

MEMBERS AMPLIFY THE MESSAGE

Social media plays a huge role in getting the message out about the importance of union solidarity. SAG-AFTRA and WGA members express support for each other in these online forums.



#SAGAFTRASTRIKE



#SAGAFTRASTRONG

FIGHTING FOR OUR FUTURE!

Continues from page 20

in need of further funding, and employer contributions into these plans are currently limited by episodic contribution caps that haven't changed in 40 years.

SAG-AFTRA's proposal would increase these limits in line with inflation, resulting in meaningful additional funding to these vitally important benefit plans.

ARTIFICIAL INTELLIGENCE

AI technology has rapidly advanced to the point where it is possible to create new performances from existing footage of a performer. If unchecked, this technology has the potential to destroy acting jobs while replacing humans in storytelling with computer-generated replicas. While the idea of an independent company using this technology can seem scary, the potential threat of a major corporation that holds the copyright to an actor's past performances while also having access to this technology is colossal, and a dire risk to a performer's livelihood. Safeguards need to be in place to ensure actors are always able to give consent to their likenesses being used in the creation of new projects, and that they are properly compensated.

SELF-TAPE AUDITIONS

Almost all performers regularly compete for their next job. The highly competitive, burdensome and unregulated self-tape audition process has become corrupted in recent years, with studios and their casting departments often requiring actors to use online casting platforms to be considered for employment. These platforms require payments for meaningful access and provide preferential treatment depending on whether an actor has paid for more services and features. Essentially, today's casting business is an inequitable system built on the backs and payments of professional actors.

No one should be required to pay a fee to access work opportunities. Because of this, SAG-AFTRA seeks to make the process as fair as possible.

WHY A STRIKE NOW?

As of press time, the union has decided that withholding our labor from the producers is a necessary tactic in



SAG-AFTRA members maintain their determination on the picket line.



Katie Lowes and Mandy Moore

order to exert leverage on the employers responsible for exploitative labor practices — and this is why members headed to picket lines and rallies. In the ensuing weeks, the voices heard coming out of the megaphones have been human, not AI generated.

NOT ALL WORK IS STRUCK

With its broad membership, SAG-AFTRA is a union that represents many different types of media professionals and has multiple contracts. This strike is specific to television, theatrical and streaming work being done under the TV/Theatrical Agreements, and SAG-AFTRA's Notice of Non-Struck Work provides details of all the areas in which performers may continue to work and earn a living, while exerting pressure on the TV/Theatrical/Streaming producers throughout the strike.

Are you a part of this historic moment? Answers to common questions and details on picket locations can be found at sagaftrastrike.org. ●

Share your support, stories and photos on social media:

#SAGAFTRASTRONG
#SAGAFTRASTRIKE
#Power2Performers

Tory Kittles, Colin Farrell and Shea Whigham picket at Disney.



WHAT IS AN INTERIM AGREEMENT?

SAG-AFTRA is offering independent productions the ability to sign an agreement that consists of the terms of our last offer to the AMPTP before we went on strike. These agreements are a strategic tool that enhances the union's bargaining leverage and weakens the power of studios, networks and streamers in negotiations. Interim agreements are only available to rigorously vetted independent productions that agree to be bound by the terms of SAG-AFTRA's last offer. Importantly, our terms govern these independents, and our terms attach if and when they are licensed during the strike for distribution to various types of media, including television networks and streaming services. Projects that have signed the Interim Agreement are listed on sagaftrastrike.org.

OUR PROPOSALS

"Here's the simple truth: We're up against a system where those in charge of multibillion-dollar media conglomerates are rewarded for exploiting workers," the Negotiating Committee wrote to members July 17. For transparency, the message also included a chart of our proposals which illustrates just how far apart we remain on key issues. The chart also indicates where we've reached tentative agreements, as well as proposals strategically withdrawn as part of the negotiating process.



SCAN TO READ MORE



Chicago members rally in solidarity.



After donating crates of water to picketers, Vanessa Hudgens joins the picket line.

SEATTLE



UNION STRONG AT SAG-AFTRA LOCALS

SAG-AFTRA members are showing their solidarity nationwide, with rallies, leafletting, pickets – all standing shoulder to shoulder to fight for a fair contract for performers. Member unity is the most powerful tool we have, and as long as we stand together, there's nothing we can't accomplish!



SF-NORCAL



PORTLAND



LOS ANGELES



COLORADO



TWIN CITIES



SAN DIEGO



ARIZONA-UTAH



HAWAII



NEVADA



NEW MEXICO



MICHIGAN



NEW ENGLAND



NEW YORK



MISSOURI VALLEY



OHIO-PITTSBURGH



CHICAGO



WASHINGTON-MID ATLANTIC



PHILADELPHIA

ATLANTA



DALLAS-FORT WORTH



NASHVILLE



MIAMI



NEW ORLEANS





SAG-AFTRA President Fran Drescher and WGA West President Meredith Stiehm outside Paramount Pictures.

SUMMER OF SOLIDARITY

The spring and summer of 2023 may go down in history as a period of unprecedented labor action across the nation. A remarkable surge in work stoppages represented a continuation of labor activity that began in 2021, and the wave of labor action impacted all industries, from education to transportation to entertainment. According to a Gallup poll, pro-union sentiment is higher than it's been since 1965, with 71% of respondents saying they approve of labor unions.

Those in entertainment and media saw a solidarity among workers that the industry hadn't experienced in generations. Social media erupted with trending memes and encouragement in the lead-up to the WGA strike, which



SAG-AFTRA members join in solidarity with UPS Teamsters at a rally on July 19.

began on May 2. Throughout the next several weeks, picket lines would become increasingly festive, and SAG-AFTRA members — along with those from sister unions IATSE and the Teamsters — marched alongside striking writers. When SAG-AFTRA members voted in support of their own strike authorization, with nearly 98% of voting members supporting the referendum, a new wave of enthusiasm spread through the movement.

The tensions between employers and labor highlight the disparity many see when it comes to corporate profits and worker compensation. With the list of pivotal negotiations and striking unions growing longer every day, multiple media outlets declared it would be a “hot labor summer.”

'UNIONS STRIKE BACK' RALLY

In the shadow of looming expiration dates for multiple collective bargaining agreements representing core industries in and around Los Angeles, L.A.'s unions assembled on May 26 for the Unions Strike Back Rally and Dance Party in Downtown L.A. near the Crypto.com Arena. SAG-AFTRA National Executive Director and Chief Negotiator Duncan Crabtree-Ireland spoke at the event, saying, "Every worker has a right to a liveable wage and a fair deal!"

WORKERS UNITE!

The solidarity extended across industries, with SAG-AFTRA members and many American workers showing support for those experiencing their own labor disputes. Workers understand that no matter their profession, our basic issues are the same: We deserve a

1. SAG-AFTRA member Jane Fonda speaks at the Starbucks Workers United rally at Netflix on July 28 in support of striking SAG-AFTRA and WGA members.
2. Duncan Crabtree-Ireland meets with other union leaders on May 3 at the WGA support rally held at the Shrine Auditorium.
3. Gabriel Luna hits the picket line at Warner Bros. in support of the WGA strike.
4. SAG-AFTRA member Rosario Dawson shows support for picketing WGA members.



HISTORIC DUAL STRIKE 2023

APRIL
18

97.85% of voting WGA members vote to authorize a strike.

30

SAG-AFTRA President Fran Drescher and National Executive Director and Chief Negotiator Duncan Crabtree-Ireland send members guidance ahead of the anticipated WGA strike.

MAY
2

A strike by the WGAW and WGAE against all companies signatory to the 2020 Writers' MBA begins. SAG-AFTRA announces support of the Writers Guild of America in its fight to achieve a fair and equitable contract, and SAG-AFTRA members join them on picket lines.



3

Crabtree-Ireland addresses a packed house of WGA members and other union leaders at the Shrine Auditorium in Los Angeles.

7

The MTV Movie and Television Awards are not held live due to the WGA strike.

17

SAG-AFTRA's National Board votes unanimously to send a strike authorization referendum to members prior to TV/Theatrical negotiations set to begin June 7.

26

Crabtree-Ireland speaks at the Unions Strike Back Rally and Dance Party in Downtown Los Angeles.

31

May 31-June 5: SAG-AFTRA volunteers participate in phone-banking to reach fellow members, making nearly 34,000 phone calls.



JUNE

5

Voting ends for SAG-AFTRA's strike authorization, with a historic 65,000 votes and 97.9% of voting members supporting the strike authorization referendum.



7

SAG-AFTRA begins negotiations with the AMPTP.

22

Crabtree-Ireland speaks to nearly 5,000 attendees at a WGA rally.

30

SAG-AFTRA's Negotiating Committee sends a letter to members informing them that they've decided to extend negotiations with the AMPTP to July 12.

JULY

12

On the 90th anniversary of the Screen Actors Guild's incorporation, SAG-AFTRA's Television/Theatrical/Streaming contracts expire without a successor agreement.

13

SAG-AFTRA's National Board convenes and votes to issue a strike order.

14

SAG-AFTRA's strike of the TV/Theatrical/Streaming contracts becomes effective at 12:01 a.m. PT.

Volunteers Phone-Bank to Pass the Strike Authorization Referendum

In preparation for the most consequential bargaining cycle in decades, SAG-AFTRA members came to the offices in Los Angeles, San Francisco, New York, Chicago, Dallas and Philadelphia to make calls and get the word out about the importance of the strike authorization referendum that would allow SAG-AFTRA to come to the bargaining table with maximum leverage.

Nearly 34,000 phone calls were made over the course of six days, and the phone-banking resulted in a huge voter turnout and played an important role in passing the strike authorization.



Among the members who volunteered to phone-bank were Gina Beretta, top, at the San Francisco-Northern California Local; Burbank Mayor Konstantine Anthony, above left, at SAG-AFTRA's Los Angeles headquarters; and Cynthia Abernathy, above right, in Chicago.

fair wage for our labor, safe working conditions and the ability to do our jobs with dignity.

There were dozens of multiunion rallies and pickets in Los Angeles, New York and nationwide. On July 19, SAG-AFTRA members rallied in Los Angeles alongside Teamsters, who would soon reach a landmark deal with UPS. On July 28,

Crabtree-Ireland and longtime activist Jane Fonda spoke at a rally outside of Netflix in solidarity with Starbucks Workers United.

At these events and many others, workers stood strong against exploitation and lifted each other up. And, as the summer wears on, labor only seems to be gaining momentum. This is our time! ●

5. IATSE and other labor allies join striking SAG-AFTRA members on the picket lines.

6. SAG-AFTRA and WGA members attend a rally on June 21.





Don't Forget About the Other Great Unions: CREDIT UNIONS

Bank Alternatives Provide Special Services to Union Members

When it comes to trusting your hard-earned money to a financial institution, it may be worth considering a credit union as an alternative to a bank. Not only is your money federally insured, as it would be in a bank, but these institutions can offer emergency relief during hard times, such as during strikes. SAG-AFTRA members are

fortunate to have three of these financial institutions catering to their needs.

The National Credit Union Administration defines a federal credit union as a member-owned and controlled, not-for-profit, cooperative financial institution formed to provide its members with affordable and safe financial services (see page 31). The NCUA is the government agency charged with overseeing and regulating credit unions.

Additionally, SAG-AFTRA Federal Credit

Union and Actors Federal Credit Union have branches in our national headquarters building at 5757 Wilshire Blvd. in Los Angeles, making this a convenient location for many members.

Each of the three credit unions that serve SAG-AFTRA members offers a wide range of financial services catering to the needs of those who work in the entertainment and media industry.

Credit Unions continues on page 30

CREDIT UNIONS

Continues from page 29

Actors Federal Credit Union

Like a bank, ActorsFCU offers a full suite of financial products and services, such as savings accounts, checking accounts, mortgages, home equity lines of credit, auto and personal loans, and credit cards.

ActorsFCU maintains offices in New York City, Chicago and the greater Los Angeles area. Additionally, its members can access their accounts at nearly 5,000 shared-branch credit union locations and more than 30,000 surcharge-free ATMs nationwide.

ActorsFCU also offers union initiation fee loans up to \$3,100, nine and 11-month special certificate accounts, and an annual scholarship program that awards \$10,000 to help members of the creative community reach their educational goals.

Emergency Aid

ActorsFCU offers specialty loans for unique circumstances and unforeseen expenses during times of hardship. Additionally, credit union employees

are available to work with members individually through difficult times to help keep them on track.

Member Testimonial

"I began my membership with Actors Federal Credit Union in the late 2000s. I would like to thank the entire staff for helping me through the toughest of times. They mentored me through the deaths of all my immediate family members, through my spine injury, and through my trial of having nothing and having to start all over again in life. They held my hand, counseled me, and prepared me to face my darkest times. Without the credit union's life-saving help, I really don't think I'd be alive today ... Now, my credit score is healed, and my financial welfare is on a positive upswing! I recommend them to all entertainment professionals and the new ones that are just getting off the plane and bus. Trust them, you will be in good hands!" — Waide Aaron Riddle

Contact Info

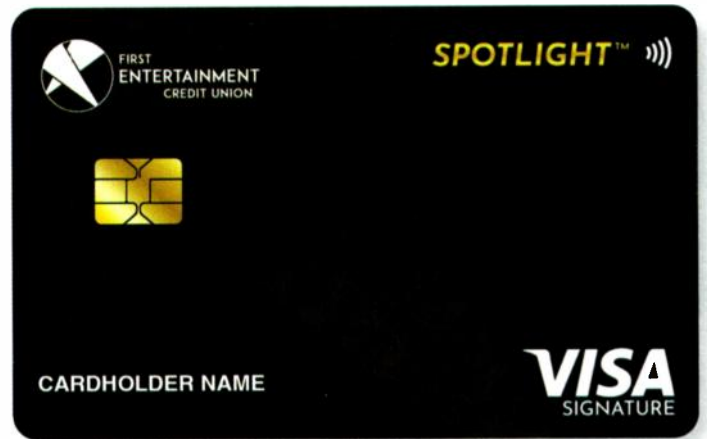
Website: actorsfcu.com
(212) 869-8926



0000 0000 0000 0000

10/26

CARDHOLDER NAME



First Entertainment Credit Union

Headquartered in Hollywood, California, First Entertainment is a partner of the entertainment community, dedicated to serving creators who live and work in Los Angeles County, including actors.

First Entertainment provides 24/7 digital banking, unique entertainment-industry financial products and services, and access to 30,000 surcharge-free ATMs.

Among its services are checking, savings, credit cards and credit protection, insurance (including accidental death and dismemberment, auto, home and pet), investment services, and loans (auto, hardship assistance, home, home equity, lifestyle, union dues and more).

Emergency Aid

First Entertainment's emergency offerings include its Skip-a-Pay program, which lets eligible members defer a monthly payment on their auto or personal loan without impacting their credit rating; emergency relief loans; stretch loans, which can help with

unexpected expenses and bills to bridge the gap between paychecks; and deferred credit card payments.

Member Testimonial

"I became a member of First Entertainment in 2005, about a year after moving to L.A. to pursue an acting career. I was ready to set up a local primary banking relationship, and my then-boyfriend (now husband) suggested First Entertainment. I knew nothing about credit unions before that, but when he explained that it was member-owned and focused on the needs of people working in the entertainment industry, it sounded like the right place for me. It's been my primary banking institution ever since.

"I'm now proud and grateful to serve as chair of Media Benefits Corporation, a subsidiary of First Entertainment, where I have the chance to be a voice for the needs and priorities of my fellow actors." — Elena Campbell-Martínez

Contact Info

Website: firstent.org
(888) 800-3328 or
(323) 851-3673

SAG-AFTRA Federal Credit Union

SAG-AFTRA Federal Credit Union is a member-owned financial institution that serves performers in the entertainment industry and their families. It is not open to the public, and membership is exclusive to the entertainment industry. Like banks, it offers financial products such as savings and checking accounts, credit cards, loans and mortgages. Unlike banks, its profits are returned to its members in the form of lower loan rates, higher deposit rates and exclusive products.

SAG-AFTRA FCU also offers specialized services, such as union fee loans, work disruption loans and Coogan accounts.

Loans to cover initiation fees are also available, and members can access their

accounts at three convenient branch locations in the Los Angeles area and at over 25,000 surcharge-free ATMs throughout the U.S. and Canada, as well as merchant locations and airport ATMs around the globe. Mobile banking is available. The SAFCU Visa Classic Credit Card offers credit lines up to \$15,000.

Emergency Aid

SAG-AFTRA FCU has a variety of ways to help members in challenging times. Loan payment deferrals allow members to skip one or more loan payments on existing credit union loans. A work disruption loan up to \$5,000 is available if members need a little extra cash when income has been disrupted. Contact the credit union for more details.

Additionally, the credit union provides picket line parking at

its Burbank headquarters.

Member Testimonial

“Thank you so much for helping me with this work disruption loan. This will definitely help with my bills during the strike.

I’m so glad I opened an account with SAG-AFTRA Federal Credit Union back in June 2015. When I needed help with my credit card debt a few years ago, I applied

for a loan and was approved when everyone else said no. This is the second time you’ve helped me out financially and I appreciate everything you’ve done for me.” — Yoda Ushery

Contact Info

Website: sagaftrafcu.org
(818) 562-3400

Toll-free from outside Los Angeles: (800) 826-6946



10/26
CARDHOLDER NAME

WHAT IS A CREDIT UNION?

The Federal Credit Union Act describes the basic structure governing federal credit unions. Generally, credit unions have the following key characteristics:

- Membership is limited to a group, or multiple groups, each defined in the credit union’s charter, each of which has a common bond of occupation or association, or is located within a well-defined local community, neighborhood or rural district.
- Member deposits into the credit union — otherwise known as shares — allow the members to become owners of the credit union with a right to run for election to become a credit union official, as well as

vote for the credit union’s officials and certain other credit union matters.

- Members exercise democratic control: one member, one vote, regardless of shares owned.
- Shares provide primary funding for the lending and investment activities of the credit union.
- The credit union is governed by a board of directors elected by and from the credit union’s membership. Board and other committee members serve on a volunteer basis and are charged with acting in the best interests of all members.

Source: ncua.gov

For the Good of the Planet

SAG-AFTRA and Partners Launch New Eco-Advocacy Initiative, the Green Council

On April 28, SAG-AFTRA, alongside the Motion Picture Association and other industry unions and organizations, announced the launch of the Green Council initiative. The official announcement was made in Washington, D.C., at a star-studded event attended by high-profile union members and environmentalist groups at the Motion Picture Association's headquarters during the annual White House Correspondents' Association Dinner weekend.

Founded by SAG-AFTRA President Fran Drescher, the council is composed of union member leaders and performers well known for their environmental activism: Cate Blanchett, Robert Redford, Meryl Streep, Jason Momoa, Jeff Bridges, Diane Keaton, Kevin Bacon, Kyra Sedgwick, Salma Hayek, Gloria Estefan,



Peter Sarsgaard, Rosario Dawson, Billy Porter, Aida Rodriguez, Rachel Bloom, Chris Colfer, David Dastmalchian and Ellen Crawford. The WGA West and the DGA are among those listed as partners of the council, with Drescher's Cancer Schmancer Movement and eco-advocacy groups such as the Plastic Pollution Council taking on advisory roles.

The council's mission and top priorities are the reduction of single-use plastics and the normalization of reusable materials and sustainable practices, both within the industry and among audiences.

"The Green Council is a collaboration of show business entities in pursuit of advancement of eco-responsible entertainment," said Drescher in her keynote address during the launch. "Our industry is unlike most others [in that] we have a capacity of shaping a culture, shifting a paradigm and influencing audiences around the world. Together, the entertainment industry, when paired with the press and social media, can make a difference." ●

FYC Screeners Go Green

SAG Awards FYC screeners will go digital in January for all eligible members who pay their dues by Dec. 11, 2023. Members will NOT automatically receive DVDs or physical mail from the studios unless you log in and request DVD mailings at sagaftra.org/dvds.

1. Green Council Board member Aida Rodriguez smiles for a selfie with friends. 2. From left, Green Council Board member Kyra Sedgwick, actor Bradley Whitford and U.S. Rep. Brad Sherman, D-Calif. 3. From left, Plastic Pollution Coalition co-founder & Chief Executive Officer Dianna Cohen, actor Alysia Reiner, Green Council Board member Rosario Dawson, Motion Picture Association CEO & Chairman Charles H. Rivkin, SAG-AFTRA President Fran Drescher, Teamsters Vice President - Western Region Lindsay Dougherty, SAG-AFTRA National Executive Director Duncan Crabtree-Ireland and National Board member Jennifer Beals at the Green Council initiative launch party on April 28.

Going Green: Simple Tips for Sustainable Living

We all share a responsibility to protect our environment from harm, and when we work together, even the smallest actions can make a great impact. Take the first steps into sustainable living with these helpful tips:

- 1. AVOID SINGLE-USE PLASTICS.** Bring your own water bottle, reduce excessive packaging waste by buying items in bulk when you can and take cloth bags when you go shopping.
- 2. PAY ATTENTION TO LABELS.** The next time you're grocery shopping, check to see if there are fair trade labels or organic products available. Not only can these products help minimize the impact of commercial farming on the planet, you can also help support wage equity for farmers in and outside of your community.
- 3. HOME IMPROVEMENT.** From composting to making the switch to LED lights and rechargeable batteries, there are plenty of ways to ensure even your simplest at-home project can make a positive impact.
- 4. MAKE RECYCLING PART OF YOUR UPGRADE ROUTINE.** This one is for the tech-savvy: Before you upgrade to the latest phone or laptop model, check out if the company or manufacturer has a recycling program. Often, parts of older models can be used to build new products or can be refurbished for a potential new owner.
- 5. POWER DOWN.** Your phone, tablet and computer use more power than you think. Limiting your screen time, shutting down your favorite device for a few hours, or even cleaning out your inbox can make your carbon footprint just a little smaller.
- 6. MAKE SUSTAINABILITY YOUR AESTHETIC.** Next time you're looking for a new outfit or an item for your home, consider checking out a thrift store or antique shop. Not only will you save on shipping costs — which can keep waste from packages out of landfills and lessen carbon dioxide emissions — you might even find a unique piece to take your outfits and home decor to the next level.

CONTRACTS HIT PLAY ON SAG-AFTRA'S NEW PODCAST



It's likely you know about the protections offered by our TV, theatrical, streaming and commercial contracts, but did you know that SAG-AFTRA also covers podcasts, with an easy-to-use signup?

BENEFITS OF SAG-AFTRA'S INDEPENDENT PODCAST AGREEMENT

- Protects you from unauthorized or unpaid use.
- Covered earnings count toward your eligibility for health insurance and retirement benefits.
- Per Global Rule One, SAG-AFTRA members should always work under a SAG-AFTRA contract.
- Staff support is available.

Podcasts are audio-recordings broadcast through services such as Spotify, Apple and other platforms, and topics cover dramatic, comedy, scripted or unscripted, interview or true crime. SAG-AFTRA has two podcast agreements that allow access to SAG-AFTRA performers and coverage under the union umbrella.

The Micro-Pod

- Any producer or podcaster whose budget and projected earnings through advertising or sponsorship are less than \$10,000 for one season of one podcast can sign.
- It does not create eligibility toward union membership.
- Pay rates are all negotiable between the producers and performers.
- No benefit contributions can be made.

The Independent Podcast Agreement

- Producers and podcasters with a corporation or an LLC whose project has a budget or expected earnings of \$10,000 or more per season for one season of one podcast can sign.
- It does create eligibility toward union membership.
- The minimum pay is negotiable and benefit

contributions are at a 20% rate.
 Additional consent and negotiations are required for advertisements recorded in association with the podcast.

Ready to sign your podcast? Visit sagaftra.org/PodcastContracts. For additional help, email PodcastContracts@sagaftra.org.





PEOPLE ARE TALKING

Here's what members are saying about the podcast contracts:

Working with SAG-AFTRA has been such a rewarding and full-circle moment for me. As a kid, I dreamt of being a union actor, and now having a union podcast that I co-created feels very validating as an artist.

Logistically, it made so much sense for us to be a SAG-AFTRA pod. Because of this agreement, I am able to invest in my pension and get health insurance, and it all combines with my commercial and theatrical work. I think so many actors don't just do one thing anymore. Those days are gone. We are all doing a little here and there to make our way and help pay our bills. I think of it like a piggy bank; it all adds up and combines to a greater sum. I can funnel all my work through the union.

Also, I was *shocked* how easy it was to sign up. The paperwork took 15 minutes for me to fill out. Thankfully, SAG-AFTRA has adapted its signup process based on feedback from podcasters. It could not have been a better experience for me to adapt *Reality Gays* to a SAG-AFTRA podcast.

MATT MARR

SAG-AFTRA member and co-host of the Reality Gays podcast



I have had my pod, the *One Broke Actress* podcast, for six years now. I created it at a time when I was so lost in this career I had nowhere to turn and wanted a place to share these thoughts while also feeling less alone. I had no idea that, years of work later, it would be the thing that helped me qualify for SAG-AFTRA health insurance and my first pension credit.

I was so intimidated by the process of signing up my own work for a podcast contract, but SAG-AFTRA staff gave me so much one-on-one help, it's almost embarrassing to say how easy it was to get it running. Now, with a few signed pieces of paper and sending my check into SAG-AFTRA from my podcast every month, I get to be in control of my qualification for SAG-AFTRA health insurance, something that is usually tied to auditions and lucky breaks. I get full protection (hello, lawyers on retainer) from my voice or message being stolen. And I get to sleep a little easier knowing I am one step closer to a pension plan in my later years. In a time like this, with this business in transition, a rocky economy, and a wild political climate ... I could not be happier to be using my own creative work to fuel my career.

SAM VALENTINE

SAG-AFTRA member and podcast host of One Broke Actress

WHY NOW?

SAG-AFTRA has always covered podcasts, primarily through its New Media Department, but those contracts were based on contracts meant for audiovisual content, as was the signatory process, and we realized that we needed input from podcast performers, hosts and producers to create more relevant contracts and an easier signing process.

So, the National Board established a Podcast Steering Committee, made up of members from all over the country who work in podcasts. They provided their perspective and experience and weighed in as we built new podcast agreements and a new signing process.

We now have dedicated agreements with terms that are relevant to the fast-moving, audio-only space. Additionally, SAG-AFTRA has a new, dedicated Podcast Department and a simplified signatory process.

SAG-AFTRA has set up a new webpage at sagaftra.org/podcastcontracts and an automated signatory portal that allows producers — both large podcasting companies and individual podcasters — to sign podcasts of all shapes and sizes swiftly and easily, with hands-on staff support. ●

WHO'S LISTENING?

64%

The estimated number of Americans over the age of 12 that have listened to a podcast.

42%

Have listened to a podcast in the last month.

U.S. weekly podcast listeners tuned in to an average of

9

podcasts in the last week — with 19% listening to 11 or more!

Source: Edison Research's *The Infinite Dial*



**FINANCIALLY EMPOWERING MEMBERS OF THE
CREATIVE COMMUNITY FOR OVER 60 YEARS**

WE STAND IN SOLIDARITY WITH ACTORS & SCREENWRITERS!

*Actors Federal Credit Union remains committed to serving our
Members with compassion, understanding, and unwavering support.*



ActorsFCU.com/SAG-AFTRA

NCUA





FUTURE FORWARD UNION POWER

2023 National Convention

SAG-AFTRA Prepares for Its Sixth National Convention

It has been a busy year for SAG-AFTRA — but we're not done yet! One of the union's most important regularly held events is still to come: the biennial SAG-AFTRA convention on Oct. 21-23.

This year, the convention is being held virtually, just as it was two years ago, which means more member delegates can participate, since travel and venue sizes are not limiting factors.

At the convention, held every two years, delegates elect the executive vice president as well as the seven vice presidents that represent geographical areas and member categories. In addition, the delegates consider resolutions and amendments to the union's constitution.

And even though the gathering is happening virtually, the program still includes presentation of awards in two important areas. The George Heller Memorial Award, which takes the form of a golden membership card, honors

members and staff who have shown great devotion to the union and its members. Meanwhile, the American Scene Awards highlight producers of music, news and entertainment whose productions intelligently and progressively employ the talents of people of color, people with disabilities, LGBTQ+, women, seniors, and other misrepresented or underrepresented groups.

Member leaders have chosen "Future Forward - Union Power" as the theme of the convention, reflecting how collective action is what propels SAG-AFTRA forward. The convention branding, above, evokes the fast-forward symbol found on remote controls, music players and digital devices — illustrating our quickly changing and evolving future. Three chevrons, which reflect the three major career categories the union represents — actor/performer, broadcaster and recording artist — sweep left to right, in the direction

words are read, indicating forward motion and the accumulation of knowledge. Each is composed of a mosaic of dots, serving as a visual metaphor of solidarity, and how many elements come together to create a greater whole — and showing that even though the organization is made up of many individuals from many different backgrounds, we all come together with a common purpose and goals.

In an ever-changing industry in an unpredictable world, the power of collective action has never been more important. This fall, as members from every work category and every region of the country gather in virtual space, you can be sure there will be opinions, new ideas, new perspectives and impassioned debates — and in the end SAG-AFTRA will be stronger for it.

Stay tuned to sagaftra.org and watch your emails for further information about the sixth SAG-AFTRA national convention.

On Location

News from Locals Across the Country



Los Angeles NextGen Performers Support WGA

Before the start of the SAG-AFTRA strike, the Los Angeles NextGen Performers Committee hosted a special picket at Radford Studio Center on June 2 for performers ages 18–35 to support the WGA strike. More than 80 NextGen performers showed up, many sporting rainbow colors for Pride Month. ●

Los Angeles



L.A. Military Committee Members Attend Memorial Day Ceremony

From left, L.A. Local Military Committee members Maggie Dewan-Smith and Jackie “Pink Lady” Goldberg attend a Memorial Day Ceremony along with the president of Veterans Holiday Celebration, Phil Banos. The ceremony was held at the newly reopened Los Angeles National Cemetery on May 29. ●



New York

Conservatory Kicks Off

New York Conservatory member Josue Ledesma, left, puts a scene on tape while New York Conservatory teacher Jill Stern Lindberg, right, and workshop attendees look on. The SAG-AFTRA New York Conservatory kicked off in-person programming at the New York Local office on March 31 with *Booked It!*, a workshop taught by Lindberg, a long-time Conservatory teacher. Moving from script to self-taped audition to final cut, this workshop provided a glimpse into self-taped auditions that booked jobs. Highlighting New York Conservatory actors’ recent work, attendees reviewed sides and audition tapes, followed by a clip of what the scene looked like in the final production. The second part of the workshop focused on putting scenes on camera, with various attendees working on a scene and reviewing the playback in the room. ●

New York



Labor Leaders Meet With New York Lt. Governor

On April 20, SAG-AFTRA Executive Director, New York Local, Labor Policy and International Affairs Rebecca Damon attended a lunch meeting with New York Lt. Gov. Antonio Delgado in New York City. Delgado met with leaders of unions across the state as part of his continued commitment to expanding his understanding of and familiarity with labor unions in the state. From left, Helen S. Jarrett of CWA 1180, Delgado and Damon.

Local Leaders Visit Harbor Island

From left, Seattle Local Executive Director Davis Powell, Seattle Local President Rik Deskin, Local Vice President (Broadcast) Deborah Horne and Local Board member Steve Reeder attend the Harbor Island Studios open house on June 30. The King County, Washington, studio was the filming location for several projects in recent months and multiple 48 Hour Film Festival projects.



Seattle



Houston-Austin

Houston-Austin Actors Workshop Kicks Off Conservatory Season

The Houston-Austin Local Conservatory held its first in person event of the year in Houston on May 20. The committee welcomed fellow member Richard Robichaux as a guest teacher for an in depth actors workshop at Houston Media Source, a free, full service media arts resource for local creators.

Fun in the Sun at Family Picnic and Beach Day

Hawaii

On May 20, SAG-AFTRA Hawaii Local members and their friends and families met to share food, fellowship, and fun at the annual Family Picnic and Beach Day. Members also participated in some tai chi exercises at Ala Moana Beach Park, facilitated by longtime Hawaii Local members Mike and Lori Jeong. From left, Local Secretary C Scott Swartz, member Leanne Teves and her friend Sabine Ah Sing.



United in Utah at Membership Meeting

Members from all over the Arizona-Utah Local area trekked to Salt Lake City for the Utah Membership Meeting on April 15. They heard updates from their elected leaders and saw a presentation from staff on how to flip jobs union. New members were pinned, transfers-in were welcomed and everyone enjoyed the opportunity to get to know one another in person. ●



Arizona-Utah

Together Again

SAG-AFTRA Chicago Conservatory held an in-person audition workshop on June 26 at the Kaufherr Resource Center. Staff from O'Connor Casting worked with members on self-tape and in-person auditioning techniques. At the table, from left, member Brian Plocharczyk and Virginia Anello and Jessica Lyons of O'Connor Casting. ●



Chicago



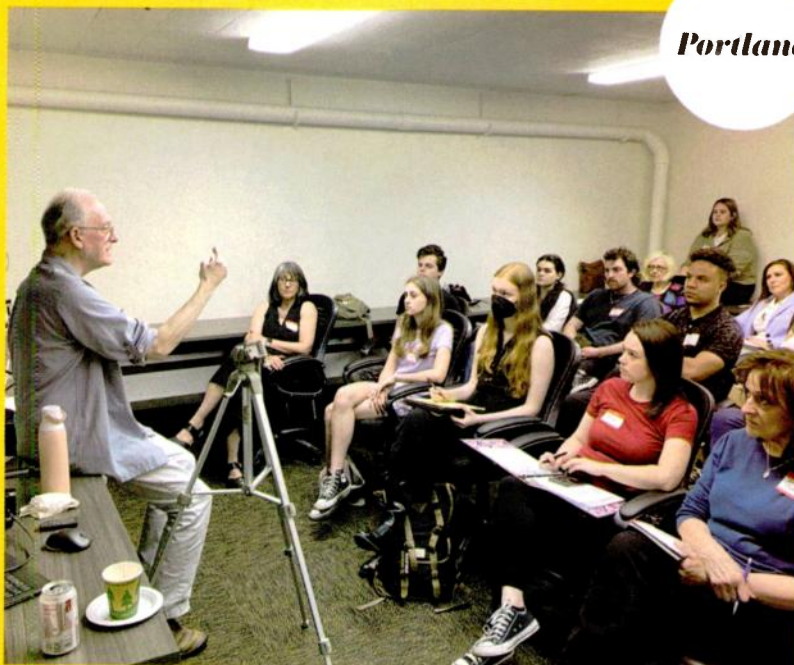
Colorado

Celebrating the Tony Awards

From left, Madison Stout, SAG-AFTRA Colorado Local Board member Sheila Ivy Traister, SAG-AFTRA member Jasmine Gonzalez and guest Nicole Bailey at a Tony Awards viewing party at the SieFilm Center in Denver on June 11. The celebration of this year's Tony Awards was hosted by the SAG-AFTRA Colorado Local, Actors' Equity Association, Colorado Theatre Guild and Denver Film. Actors honoring other actors and their work — what could be more fun and entertaining? ●

Workshops Provide a Bonanza of Useful Info

Actor, director and writer Shelly Lipkin offers self-taping tips at the Portland Local's all-day conservatory event on April 29. Attendees also had the chance to join other workshops, panels, and a speed networking event with Portland-area agents and casting directors, and there were opportunities for discounted headshots with local photographers. Over 100 members and pre-members turned out to participate, learn more about the craft, about SAG-AFTRA and the state of the industry in the Portland Local. ●



Portland



Philly

Members Lead the Charge

SAG-AFTRA Philadelphia Local members Kristina Marie, left, and Betsy Wollensack spent the morning volunteering at the Philadelphia office in Center City Philadelphia, phone-banking calls to members in the days leading up to the strike authorization vote. The strike authorization referendum passed overwhelmingly, with 97.9% in favor. ●

Rob Saunders Talks Puppeteer Talent in New England

SAG-AFTRA New England Local member, puppeteer and owner of CJS Workshop LLC Rob Saunders speaks at the May 23 Massachusetts Production Coalition spring meeting in Boston. A New England native, Saunders relocated to Massachusetts in 2021 from Tennessee and opened CJS Workshop, a premier puppet and costume design/fabrication and maintenance/refurbishment studio dedicated to the entertainment and advertising

industries. The company has grown from two to 18 full-time employees in two years and is on track to double staff in another two years. Like Saunders himself, most of the team of puppeteers on staff are SAG-AFTRA members. Saunders spoke about the company's work and unique capabilities, and how he has built a team of local artists, puppeteers, fabricators and craftspeople to serve some of the biggest entertainment companies in the world. ●



New England

Members Learn How to Connect With Employers

On May 30, around three dozen San Francisco-Northern California members attended a virtual panel, hosted by the Local's Voiceover, Commercials, Corporate/Educational Committee — known as VOCCO. Industry professionals such as SAG-AFTRA member and freelance producer Liz Anderson, casting director Kristen Beck and Talent Fund payroll service provider's Christy Anderson and Kate Chasanoff shared information on local waivers, regional codes and long-term relationship-building with potential employers. SAG-AFTRA member and SF-NC VOCCO Chair, Kathy Goodin organized and moderated the event. Member Dennis Yen appreciated the opportunity to learn more about how to bring non-union projects into the union fold. "The session really helped connect the dots for me." Member Kerwin Thompson agreed, "The panelists put everyone at ease by letting us know this seemingly complex challenge had simple solutions."



**Entertainment
Community Fund**
Formerly The Actors Fund

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Member Perks!

Deals & Discounts for SAG-AFTRA Members

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

DRYDOCK Post-Production Services

Vanishing Angle's post-production company, DryDock, is committed to supporting independent filmmakers. SAG-AFTRA members receive a 20% discount on post-production services, including editorial, color, VFX, finishing and more. To redeem, contact Laura Coover at laurac@vanishingangle.com and mention the discount offer.

Source-Connect

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.

M·A·C Pro Membership Program

M·A·C Pro membership program is your pass to pro events and products to elevate your artistry. The program is open to all SAG-AFTRA members free of charge and provides a 30% discount online and in freestanding locations for one year. For more information, visit maccosmetics.com/mac-pro. To apply, visit macproapplication.com and upload a current photo of your SAG-AFTRA card.

Subaru Motors

Subaru of America Inc. is pleased to offer SAG-AFTRA members the opportunity to participate in the Subaru VIP Program. To take advantage of the VIP Program offer, you must have an approved Retailer Visit Authorization form prior to contacting a Subaru retailer. To obtain your authorization form, please log into your sagaftra.org account and navigate to Subaru Motors under the Deals & Discounts page and follow the instructions there.

Union Plus Hardship Benefits

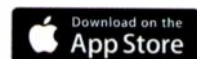
Union Plus is here to help union members and their families through times of uncertainty with unique Hardship Help benefits. To see the benefits and find out if you're eligible for these Union Plus programs, navigate to the Deals & Discounts page under the Membership & Benefits tab after logging into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

IMDbPro

IMDbPro has launched its first-ever free membership tier, empowering all entertainment professionals to showcase themselves and get discovered. This free membership has limited access, but you can also elevate your IMDbPro experience to the next level with an exclusive offer. SAG-AFTRA members receive a 30% discount on a paid IMDbPro membership, which offers full access to the most powerful features, including setting your featured image, primary profession and the titles you are known for, using advanced search, and viewing contact information for companies and professionals. Visit Deals & Discounts under the Membership Benefits section at sagaftra.org for details and instructions on how to apply and receive the discount on IMDbPro.



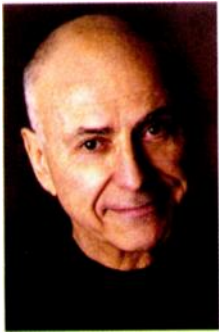
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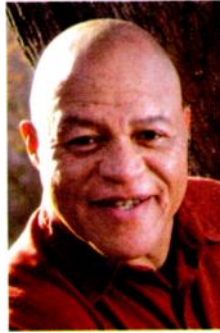
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Phyllis Applegate	1/12/2023
Alan Arkin	6/29/2023
Glenn Athaide	3/15/2021
W. Kirk Avery	2/8/2018
William G.J. Aylward	4/30/2023
Lew Aymes	3/25/2023
C.J. Baker	9/24/2022
Thomas A. Baragone	5/14/2023
Mark Barkan	5/8/2020
Lubo Barnet	7/17/2022
Joann Barnum	2/18/2023
William Basso	5/4/2023
Mike Batayeh	6/1/2023
Linda Bates	12/25/2022
Jeff Baugh	6/6/2023
John Beasley	5/30/2023
Kathryn Beckwith	5/2/2023
Susham Bedi	3/20/2020
Georges Bejue	3/31/2022
Harry Belafonte	4/25/2023
Jack J. Bennett	4/23/2022
Mary Bennett	4/9/2023
Stephen Benskin	2/6/2023
Nancy Berg	2/4/2022
Kevin L. Blount	3/7/2023
Rand Bridges	3/24/2023

Jim Brown	5/18/2023
Donegal Browne	2/7/2023
Barbara Bryne	5/2/2023
Maggie Burke	3/10/2022
Harry Burkey	3/6/2022
Glenn Buttkus	2/17/2023
Jon Byk	3/13/2023
Greg Cala	6/5/2023
Wally Campo	1/14/2023
Nelson Case Jr.	6/26/2023
Gerald Castillo	5/4/2023
Manny Castro	4/13/2022
Yakira Chambers	11/30/2022
Miriam Chase	4/24/2023
Julian Christopher	2/25/2023
Al Cingolani	9/13/2022
Brian Colbath	5/20/2014
Judy Cole	6/11/2023
Marie Colwell	2/15/2022
John P. Conroy	3/8/2022
Jeffrey Alan Cook	11/7/2022
Pat Vito Cooper	6/6/2023
Gil Correa	3/25/2023
Nicolas Coster	6/26/2023
Jeri Courtney	1/10/2023
Dan Danielson	11/28/2019
Alfred Davis	6/2/2023
Barbara Davis	1/13/2021

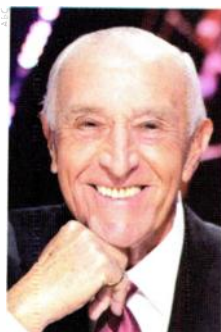
Margia Dean	6/23/2023
Peter DeAnda	7/23/2016
Ruben Del Rio	5/9/2023
Carl D'Errico	1/3/2023
David Wesley Dial	11/23/2021
Tony DiBenedetto	4/13/2023
Allen G. DiGioia	12/9/2022
Jesse Doran	2/17/2022
Larry Dorn	4/2/2023
Avanelle Draper	2/9/2023
Lynette Dupree	2/6/2023
Bruce Dworkin	8/31/2021
Vernon Ellsworth	2/16/2022
Michael H. Estler	12/16/2022
Ron Faber	3/26/2023
Fred Fahmie	5/5/2020
Jo Farkas	5/28/2023
Judy Farrell	4/2/2023
Margo Feiden	4/2/2022
Bobbie Ferguson	6/25/2022
Carl A. Fischer	4/7/2023
D.E. Fitzgerald	10/7/2017
John J. Fleming	4/25/2023
Frederic F. Forrest	6/23/2023
Herb Foster	3/30/2023
Jack French	4/18/2023
Terry K. Fryer	4/29/2023
Jim Ganser	1/29/2023

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FREDERIC FORREST



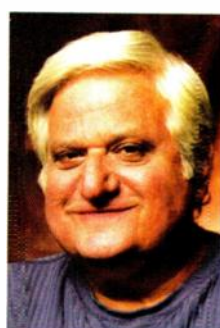
LEN GOODMAN



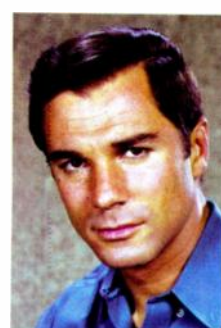
ELIZABETH HUBBARD



BARRY HUMPHRIES



MICHAEL LERNER



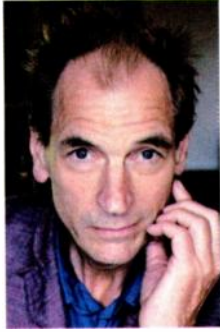
GEORGE MAHARIS

Kenneth Garner	6/14/2023	Paul Iannizzotto	6/29/2022	Joseph Lennon McCord	4/28/2023
Ralph Garrett	7/19/2021	Benny Irving	5/1/2023	Jim McDade	7/24/2017
Emil George Geithner	4/16/2023	Michael Jackson	1/15/2022	Marilyn McDivitt	1/2/2018
Elliot Ghertner	4/30/2023	Robert Jodlowski	3/1/2023	Marilyn McGinnis	7/16/2017
Jimmy Ealey Gonzales	2/28/2023	Sale Johnson	9/8/2022	Bill McHugh	4/13/2023
Chalo Gonzalez	3/20/2020	Billy Kametz	6/9/2022	Joseph T. McKay	10/14/2022
Len Goodman	4/22/2023	Al Kasha	9/14/2020	Kelly McMyers	4/10/2023
Cyrus Grant	4/9/2022	Sean Kavanagh-Dowsett	4/27/2023	William Meisle	1/26/2023
Jeanne Grant	12/17/2017	Debra Kay	3/8/2023	John Mengatti	3/26/2023
Leah Gray	12/14/2019	Pamela Keith	2/2/2023	Mish Michaels	3/18/2022
Gigi Greene	3/31/2023	Gary Kent	5/25/2023	Larry Mierisch	4/13/2023
Angelo Grisanti	3/3/2023	Nicholas Kepros	1/26/2023	Juanita Miles	9/1/2019
Renee Guerin	6/4/2023	Anita Kerr	10/10/2022	Bob Millard	4/9/2022
Danita Henderson	3/26/2023	Robert Morgan Kies	4/19/2023	Oaky Miller	7/29/2022
Karen Lynn Hensley	3/21/2023	Caroline Kingston	5/21/2023	Michelle Mindlin	4/9/2023
Steve Hernandez	3/13/2023	Cornelia Kiss	4/11/2023	Eric R. Moreland	5/2/2023
John Hills	5/16/2023	Manny Kleinmuntz	10/18/2022	Burke Morgan	4/18/2023
April Nicole Hobson	3/22/2023	Audrey Knee	4/2/2023	Lia D. Mortensen	6/7/2023
Chris Holloway	3/31/2022	Huguette Lafond	3/18/2023	Luther Nallie	1/12/2021
Roy of Hollywood	4/20/2023	Michael Lamont	5/21/2023	Weston Nathanson	3/13/2023
Patrick Horgan	10/6/2021	Steve Landis	10/14/2022	Frances Natividad	9/24/2022
Joan Hotchkis	9/27/2022	Joyce Larkin	10/15/2022	Elissa Negrin	5/28/2023
Terriann Howard	12/10/2022	Bryna Laub	7/8/2022	James S. Newell	7/21/2022
Elizabeth Hubbard	4/8/2023	Mark Lavell	6/26/2023	Barry Newman	5/11/2023
Zachary Hudson	12/22/2022	Michael Lerner	4/8/2023	Jack Nisbet	2/8/2023
David A. Hughes	4/3/2023	Gordon Lightfoot	5/1/2023	Michael Norell	5/12/2023
Essie Humphrey	1/15/2023	Robert R.C. Livingston	11/24/2022	Terrence O'Hara	12/5/2022
Barry Humphries	4/22/2023	Carol Locatell	4/11/2023	Charles Frederic Olsen	8/17/2022
Marsha Hunt	9/7/2022	Carroll Lyn	4/9/2023	Martin Olsky	2/21/2023
Ruth Hunt	4/24/2023	George Maharis	5/24/2023	Drew Osborne	4/20/2021
Kelly June Hutcheson	1/10/2023	Andre Marcellous	3/22/2023	Rafael Padilla	2/3/2023
Dusan Hyska	3/25/2023	Martin Marinaro	6/10/2023	Lew Palter	5/21/2023

In Memoriam



BARRY NEWMAN



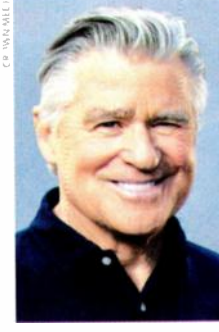
JULIAN SANDS



JERRY SPRINGER



TINA TURNER



TREAT WILLIAMS



JACKLYN ZEMAN

Mark Pape	5/1/2023
Ethel Parks	6/7/2021
Fredericke Parris	1/13/2022
Sally Parrish	6/25/2023
James Pasquale	4/12/2023
Nicholas G. Perakis	3/10/2023
John F. Peterson	3/10/2023
Gordon Pinsent	2/25/2023
David Pokat	5/20/2020
Annette Pollack	1/19/2023
Don Potter	2/14/2023
Michael D. Preisner	3/15/2023
Daniel C. Quick	2/22/2023
Elizabeth Kallmyer Railey	5/4/2023
Chris Raven	4/22/2023
Mary Rawcliffe	1/12/2023
James Byrne Reed	10/13/2022
Jennifer Reed	8/12/2022
George Riddle	6/2/2023
Lauri Riley	12/10/2022
Jason Roehm	1/17/2023
Anna F. Roscoe	3/15/2018
Gary W. Roscoe	3/6/2022
Bob Ross	4/13/2023
Jeanie Ross	4/24/2022
Johnny Rosselli	12/1/2021
Eileen Saki	5/1/2023
William Saluga	3/28/2023
Julian Sands	1/2023
Toni Sawyer	5/11/2023

Bill Schechner	3/22/2023
Richard Scheckman	3/1/2023
Tony Schnur	2/13/2023
Bruce William Schwoegler	8/6/2022
Suzanna Scotland	3/18/2023
Valda Setterfield	4/9/2023
Stephanie Shafir	2/28/2023
George Shannon	3/1/2023
Mike Shannon	4/29/2023
William D. Shields	2/17/2023
Philip Ian Simms	2/14/2023
Lucy Simon	10/20/2022
Glenn Sipes	1/28/2022
Lew Sleeman	7/23/2022
Dean Smith	6/24/2023
G.R. Smith	12/29/2022
Larry S. Soller	10/23/2022
Jerry Spicer	6/6/2023
Anthony Spina	1/28/2023
Jerry Springer	4/27/2023
Arthur St. Joseph	6/26/2023
Tom Stearns	4/14/2023
Marie Louise Stelin	5/20/2023
Joan Stephens	3/26/2023
Ray Stevenson	5/21/2023
Al Strobel	12/2/2022
Maryann Strossner	4/26/2023
Tom Sutton	1/5/2023
Orathai Taechanarong	1/9/2021
Tim Talbot	2/19/2022

Jill Tandy	11/12/2022
Rod Thompson	4/15/2023
Tara Thompson	12/2/2022
Brenda Thomson	3/17/2023
Dave Tippit	9/23/2022
Janet Elaine Todd	6/22/2023
Tina Turner	5/24/2023
Tracey D. Turner	4/13/2023
Anthony Valdez	5/4/2023
Cyndi Vicino	4/25/2023
Paul Villani	3/26/2023
Russ Vogel	7/17/2022
Lenny Von Dohlen	7/5/2022
Joseph Warfield	11/29/2022
William Washington	5/8/2023
Cynthia Weil	6/1/2023
Dean E. Wells	6/3/2021
Jennifer Davis Westmore	4/4/2023
Sterling Whipple	6/2/2023
Jim White	6/4/2022
Paxton Whitehead	6/16/2023
George Peter Wilbur	2/1/2023
James R. Wilkinson	1/21/2023
George Williams	12/30/2022
Richard Laurance Williams	2/27/2023
Treat Williams	6/12/2023
Raulette Woods	4/26/2023
Jacklyn Zeman	5/9/2023

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

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

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

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

Each year, SAG-AFTRA will prepare a report that verifies the breakdown of SAG-AFTRA expenditures between those that are devoted to "representational" activities and those that are devoted to "non-representational" activities. Expenditures on representational activities ("Chargeable" expenditures) include, but are not limited to, expenses related to the following: negotiations with employers; enforcing collective bargaining agreements; informal meetings with employer representatives; member and staff committee meetings concerned with matters relating to employment practices and/or collective bargaining provisions; discussion of work-related issues with employers; handling employees' work-related problems through grievance and arbitration procedures, administrative agencies or informal meetings; union administration, litigation and publications relating to any of the above. Expenditures on non-representational activities ("Non-Chargeable" expenditures) may include those spent on community services; charitable contributions; lobbying; political activities; cost of affiliation with non-SAG-AFTRA organizations; external organizing; and litigation and publications related to non-representational activities. The most recent Audit Report indicates that approximately 94.47% of SAG-AFTRA's expenditures were devoted to representational/Chargeable activities. A copy of the auditor's most recent report will be provided to individuals the first time they are covered by a SAG-AFTRA collective bargaining agreement that includes a union security clause, and each

year to SAG-AFTRA members who have resigned from SAG-AFTRA membership.

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

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

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



The AFTRA strike against broadcaster KPOL in Los Angeles began April 2, 1965, and continued until Nov. 4, 1967. In this June 1966 photo, sister unions rallied in solidarity. Actor Claude Akins, center, joined the picket at 5700 W. Sunset Blvd.

No Quitters Here: The KPOL Strike of 1965–67

After two and a half years — 947 days, to be exact — the strike was settled Nov. 4, 1967. In July, the National Labor Relations Board had ruled in AFTRA's favor that the owners of radio station KPOL were guilty of unfair labor practices and ordered it to bargain in good faith.

As AFTRA L.A. Local Assistant Executive Secretary David O. Tytherleigh explained to members early in the strike, "Automation has arrived in this third-largest market, and loss of announcer jobs has resulted. KPOL is an example of the serious impact of automation on AFTRA members ... Prior to our strike, it was admitted by KPOL management that automation on radio would make it possible to use some of the radio staff announcers in their new UHF Channel 22 television station [which debuted March 29, 1965]. Loss of jobs by automation results because otherwise there would have been additional employment on the TV stations ... the direct loss is reflected in management's recently firing four of the AFTRA striking announcers because those jobs were no longer available because of automation. Prerecording of radio programs

has reduced the KPOL radio staff of seven program announcers to three ...

"The strike resulted from management's ultimatum to remove the AFTRA union shop, AFTRA pension and welfare and 'right to respect picket lines' clauses, as well as the company's refusal to bargain in good faith. The company failed to disclose its plans to go automation until a few weeks prior to the strike ..."

Several AFTRA members who worked for KPOL during the strike — including one who walked picket lines for nearly two weeks before returning to work there — were expelled on July 8, 1965.

As AFTRA L.A. Local Executive Secretary Claude McCue wrote in a statement about strikes — as current today as it was in 1965 — "Although the sacrifices are significant, they are far less than those dictated by surrender. Capitulation to this brazenly reactionary management would return us to pre-AFTRA days of the '30s, when little stood in the way of impoverishment for actors and announcers except a nucleus of 'gutsy' performers who refused to knuckle under to the KPOLs of that day."

Los Angeles Times

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