



SUMMER 2020

A Safer Return
to Work
page 38

Members Approve

2020

TV/Theatrical Contracts

Special Report: Race, Media & the Union

13

EMMY® AWARD NOMINATIONS
INCLUDING
OUTSTANDING DRAMA SERIES
OUTSTANDING LEAD ACTRESS IN A DRAMA SERIES **OLIVIA COLMAN**
OUTSTANDING SUPPORTING ACTRESS IN A DRAMA SERIES **HELENA BONHAM CARTER**

“IT SHINES
BRIGHTER
THAN EVER.

Olivia Colman is masterful.
Helena Bonham Carter
is brilliant.”

Los Angeles Times

THE
CROWN

WINNER
SCREEN ACTORS GUILD AWARD®
OUTSTANDING PERFORMANCE BY AN ENSEMBLE IN A DRAMA SERIES

N

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Features

28 GOING BOLDLY INTO THE NEW ERA

The new TV/Theatrical Contracts are making sure members aren't left behind as the industry moves from screens to streams.

38 A SAFER WAY FORWARD

The health and safety of SAG-AFTRA members remains a top priority as productions slowly reopen around the country.

40 BEING THE CHANGE

SAG-AFTRA and its members are stepping up to amplify the call for social justice and racial equality.



50 LIGHTS! BACKDROP! AUDITION!

Casting directors and experienced members offer expert advice on auditioning via self-tape while safer at home.

54 MAKING WAVES AT HOME

Voiceover performers and experts from the SAG-AFTRA Foundation talk shop on everything you need to build a home studio like a pro.

ACTION ITEMS @

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



50 Action!

With a simple set up — a backdrop, ring light, tripod and camera phone — SAG-AFTRA member Daniel Vaillancourt records a self-tape audition at home.

Departments

- 10 President's Letter
- 12 Executive Vice President's Letter
- 13 Secretary-Treasurer's Letter
- 14 National Executive Director's Letter
- 16 For Members
- 26 Broadcast News
- 27 Show Us Your Card
- 58 On Location
- 64 In Memoriam
- 67 Deals & Discounts
- 68 Snapshot: *Olivia de Havilland*

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(855) 724-2387

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Motion Picture Players Welfare Fund..... (800) 221-7303
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National Headquarters NYC..... (212) 221-7300
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actorsfund.org/careertransition ext. 454 –
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OTHER

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©2020 SAG-AFTRA (ISSN 2168-667X print; ISSN 2326-6279 online) is published quarterly by SAG-AFTRA, 5757 Wilshire Blvd., 7th Floor, Los Angeles, CA 90036-3600. Periodicals postage paid at Los Angeles, CA. POSTMASTER: Send address changes to SAG-AFTRA, 5757 Wilshire Blvd., 7th Floor, Los Angeles, CA 90036-3600.

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INCLUDING
OUTSTANDING DRAMA SERIES

LEAD ACTOR JASON BATEMAN LEAD ACTRESS LAURA LINNEY SUPPORTING ACTRESS JULIA GARNER



JASON BATEMAN
AND LAURA LINNEY
ARE BOTH
POWERHOUSES."

THE TELEGRAPH

OZARK



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ONLINE NOW

SAG-AFTRA COVID-19 Special Edition



Member Stories, Resources and More

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ILCA Award Winner for
General Excellence and Best Publication Design

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

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8 E M M Y N O M I N A T I O N S
INCLUDING
OUTSTANDING LIMITED SERIES
LEAD ACTRESS IN A LIMITED SERIES - SHIRA HAAS

"Shira Haas is a
PHENOMENON."

The New York Times

"Shira Haas gives
**A MESMERIZING
AND MOVING
PERFORMANCE.**"

The Boston Globe

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20 EMMY[®] NOMINATIONS

INCLUDING
OUTSTANDING COMEDY SERIES

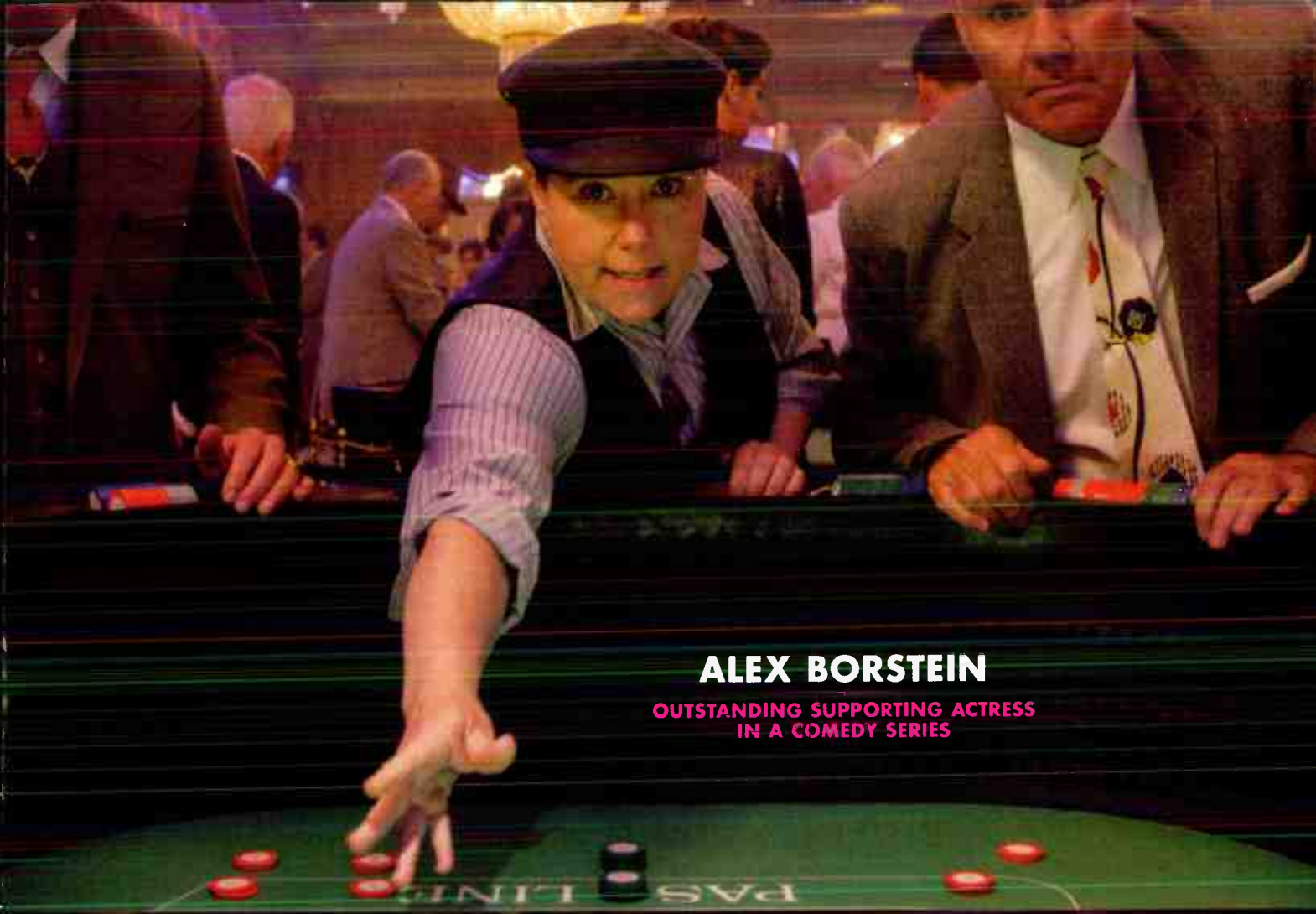
RACHEL BROSNAHAN

OUTSTANDING LEAD ACTRESS
IN A COMEDY SERIES

AMAZON ORIGINAL

The
Marvelous
Mrs. M
Maisel

FYC | prime video



ALEX BORSTEIN

**OUTSTANDING SUPPORTING ACTRESS
IN A COMEDY SERIES**



MARIN HINKLE

**OUTSTANDING SUPPORTING ACTRESS
IN A COMEDY SERIES**

WANDA SYKES

**OUTSTANDING GUEST ACTRESS
IN A COMEDY SERIES**

20 EMMY® NOMINATIONS

INCLUDING

OUTSTANDING COMEDY SERIES

TONY SHALHOUB

OUTSTANDING SUPPORTING ACTOR
IN A COMEDY SERIES

AMAZON ORIGINAL

The
Marvelous
Mrs. *Maisel*

FYC | prime video

A photograph of actor Luke Kirby sitting at a dark restaurant table. He is wearing a dark suit, white shirt, and dark tie. He is looking towards the camera with a serious expression. In the background, other diners are visible, including a woman in a light-colored dress. A hand is seen holding a glass of beer on the table in the foreground.

LUKE KIRBY

**OUTSTANDING GUEST ACTOR
IN A COMEDY SERIES**

A photograph of actor Sterling K. Brown. He is wearing a light-colored, textured blazer over a dark shirt. He is looking slightly to the left of the camera with a neutral expression. The background is a blurred restaurant setting with warm, bokeh-style lights.

STERLING K. BROWN

**OUTSTANDING SUPPORTING ACTOR
IN A COMEDY SERIES**



GABRIELLE CARTERIS

“In the midst of the pandemic, we negotiated the highest-valued contract in our history.”

Dear Member,

It is rare when a disruptive national crisis grips every corner of the nation and completely imposes its will on an organization’s mission and day-to-day work. That is the impact the COVID-19 pandemic has had on our union: over the past months, we have been focused each day on steps to protect our members’ safety and health, get back to work and strengthen our position for the future.

Government institutions, businesses and individuals have all struggled to cope with the disruption the pandemic has caused. So, SAG-AFTRA and its allies fought hard to ensure that extra unemployment benefits were dispersed to millions of people and that everyone would be eligible for full benefits — including those who might fall outside traditional unemployment criteria, such as SAG-AFTRA members.

During a global pandemic, with increasing health care costs and at a time when many of us have little or no income, the need for health care alternatives has never been more important. Our union,

along with many other organizations, is looking for options to lighten this painful burden for those of us who may fall out of coverage.

At the same time, we are edging slowly toward a careful reopening of the industry — with an emphasis on the word “careful.” Like many of you, I want to work, but I need to feel confident that I can accept a role without compromising my health and safety. So, together with our sister unions and guilds, we’ve compiled *The Safe Way Forward*, a roadmap to ensure employers follow stringent protocols on sets and in studios in order to create a lower-risk environment in which we can perform our craft.

In the midst of the pandemic, we negotiated the highest-valued contract in our history — a \$318 million TV/Theatrical agreement — with the Alliance of Motion Picture and Television Producers, our employers. The dollar benefit on streaming residuals alone will climb by 26%-45%, ensuring a vibrant residual stream for generations to come. We also achieved never-before-seen protections for simulated sex scenes and

hyper-exposed work. This contract sets the stage for future achievements. I want to thank everyone for their commitment and participation. The ability to set our destiny comes with exercising our democratic right to vote.

With uncertain economic times ahead, we also had to make tough choices to streamline our internal operations. That has meant laying off or furloughing staff members who have been incredible advocates and friends. All of these steps, difficult as they have been, are designed to make sure that SAG-AFTRA remains on a stable footing.

None of us can predict the path the pandemic will impose upon us. But, if we are strategic and if we engage and figuratively embrace each other, we will emerge united and prepared for the challenges ahead.

Strength in unity,

Gabrielle Carteris

AMAZON ORIGINAL

M

Modern Love

EMMY® NOMINATED
FOR
OUTSTANDING GUEST ACTOR
IN A COMEDY SERIES

DEV PATEL

“Delightful,
surprising,
and poignant”

- PASTE

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A Letter from the Executive Vice President



REBECCA DAMON

“We are key players in how these crises are resolved. But only when we listen, apply critical thinking and make our voices heard.”

Dear Member,

These are the tough times history books write about. As a nation, we are at a crossroads. The COVID-19 pandemic rages on, the economy and our personal financial situations have taken a serious hit, civil unrest has reached a boiling point and a high-stakes election awaits us in November.

All of these challenges deeply affect our beloved union as well. Lest we forget, though, the power is in our hands. As SAG-AFTRA members and residents of this country, we are key players in how these crises are resolved. But only when we listen, apply critical thinking and make our voices heard.

As a New Yorker, it is so very evident how connected we all are. Pre-pandemic, when I walked the neighborhoods, I was also walking from culture to culture. Like a microcosm of the world, I could hear a dozen languages being spoken as I walked by shops owned by immigrants from every corner of the globe.

SAG-AFTRA shares many of the same traits: the diversity, the strength and the difficulties, but most importantly, the

understanding that we are all linked and we each have a role to play. I have lived in New York City during two of our country's greatest crises, 9/11 and the COVID-19 pandemic. Each time, the people of this city have pulled together to get through the dark times.

We are all connected: Everything we do affects each other, and that's all the more evident as we try to live our lives under the threat of the coronavirus. During this pandemic, our progress relies on everyone remaining vigilant by physical distancing, wearing a mask and practicing good hand-washing hygiene. It's the least we can do for each other.

The concept of collective care is a fundamental union value, and union members are well situated to think about what that means for our society, our country and our planet. As union members, we understand the importance of justice, inclusion and equality. And as artists, we reflect the human condition. Now is the time for our industry and our country to take tangible steps to do better.

There is momentum in this moment, and so much that each of us can do. We can support Black Lives Matter by being

willing to fight the structural racism in our systems and demand that what we see onscreen, in the newsroom and on the set looks like the world in which we live. We can elect leaders who share our values. We can participate in the U.S. census, which determines representation and funding for the next decade. And, of course, we can vote in November, which may be one of the most consequential elections of our lifetimes.

As the late, great John Lewis said, “When you see something that is not right, not fair, not just, you have to speak up. You have to say something, you have to do something.”

Let us do something. Together.

As Lewis implored us, let's “get in good trouble, necessary trouble and redeem the soul of America.”

Onward together,

Rebecca Damon

A Letter from the Secretary-Treasurer



CAMRYN MANHEIM

“Our mission is to stand strong in defending, protecting and advocating for our membership.”

Dear Fellow Union Member,

This is a difficult and uncertain time for us as individuals and for our union. I take my role as secretary-treasurer very seriously and want you to know that I am dedicated to preserving union assets and ensuring that we remain fiscally strong. To that end, I have some important operational news to share.

The Finance Committee has worked diligently throughout this crisis, and I want to thank Arianna Ozzanto and her dedicated staff for all the hoops of fire they've jumped through to provide us daily accounts of our finances. During this unprecedented time, our financial team has proven itself a responsible steward of our union's finances. With SAG-AFTRA's conservative financial philosophy, we have successfully withstood the large market swings and did not suffer the same levels of financial damage as many other organizations.

The auditors at PricewaterhouseCoopers have, once again, issued an unmodified opinion and certified that our financials are in compliance with GAAP (Generally

Accepted Accounting Principles).

We are incredibly fortunate that when 2020 began, SAG-AFTRA was on track for a record-breaking fiscal year. Obviously, the pandemic and the resulting industry shutdown threw us off course, but our strength in the first 10 months of the fiscal year placed SAG-AFTRA in the best possible position to weather this storm. After COVID-19 hit, we worked tirelessly to adjust to the new constraints and, in spite of the challenges we faced, we ended with a year-end surplus — which will be essential in supporting the difficult year ahead.

Although broadcast and voiceover work continue, many members are still out of work and our dues revenue is down. Since our members' working dues are calculated based on the previous year's income, we can expect a reduced level of working dues paid to the union next year, even if production does resume in the near future. The projected decline in union income necessitated a more aggressive approach to budget cuts. It feels reductive to describe these decisions as just “cuts,” because they are much more than that; they were painful decisions that involved

our coworkers and friends, and we did not make them lightly. These sacrifices will keep your union strong and allow SAG-AFTRA to continue supporting you through this difficult time and into the future.

The year ahead will pose many challenges, but you can rest assured that we will continue to closely monitor our finances and make the necessary adjustments to continue serving our members. This institution has been supporting members through economic booms and financial crises alike since the 1930s. Regardless of the circumstances, SAG-AFTRA is safeguarding precious union resources, continuing to provide uninterrupted member service and developing meaningful protocols to help get you back to work safely. Our mission is to stand strong in defending, protecting and advocating for our membership.

In health and solidarity,

Camryn Manheim

A Letter from the National Executive Director



DAVID WHITE

“Particularly during this extraordinary time, we want to use our resources in whatever way possible to support members who need help.”

Dear Member,

THE COVID-19 summer surge that has now spread throughout the country is exacting a staggering toll on people and families across our nation. We feel this with particular intensity within our membership, as so many struggle to stay afloat during this time when such a large sector of the film industry has effectively shut down.

SAG-AFTRA has not been immune to the sweeping impact of all this. In April, the National Board took the rare step of passing a budget that contemplates a deficit this fiscal year. The board and staff take great pride in our long record of fiscal efficiency, which typically leads to a budget surplus each year. The next two years will be different, however, and we can see quite clearly the challenging fiscal path ahead of us: the abrupt production shutdown in entertainment and commercials have sharply reduced member earnings this year. That affects our collections this year *and* will reduce the union’s income in the *next* fiscal year, as dues will be billed on the work that has been interrupted for several months this year. In other words, reduced earnings from members has a compounding effect with which we must contend well after the pandemic ends.

To prepare for that sobering reality, we have reduced expenditures in nearly every category, including lowering our staff headcount in offices across the country. This was a necessary, if painful, measure. We remain focused on the core functions of the union and will continue to aggressively pursue technological and other solutions to find operational efficiencies wherever possible to support our membership.

Understanding how to keep members pandemic-safe in the wide array of work environments — whether on production sets with other cast and crew or on location as a broadcaster to cover protesters marching through the streets — has proven an enormous challenge. We are rising to that challenge! In collaboration with the guilds and unions within our industry, we have established a set of safety protocols to keep our members as safe as possible when returning to work. Our overall approach is detailed in the joint union document *The Safe Way Forward*. The document, which can be found on our website, emphasizes an intensive testing program, a “zone system” to achieve the maximum physical distancing, and other measures that are based in science and provide excellent guidance for the discussions in which we are engaged with studios and other employers.

As you may know, our health plan is a separate entity from the union, with its own staff and board of trustees (half of whom are union representatives, half management). As the trustees of the plan grapple with rising costs and the fallout of the pandemic, SAG-AFTRA has investigated alternative options for members who may not achieve plan eligibility due to limited work opportunities. There are alternatives that we believe are available to members and that are tailored to fit a variety of individual and family needs. Particularly during this extraordinary time, we want to use our resources in whatever way possible to support members who need help. There will be more information about these options coming to you soon.

As we all work to move beyond the worst ravages of COVID-19, I encourage each of us to do our part to stop the virus’ continued spread: Please practice social distancing and wear masks when out of the house! Together, we can overcome this pandemic.

In unity and looking forward,

A handwritten signature in black ink that reads "David P. White". The signature is written in a cursive, slightly slanted style.

David White

WATCHMEN

Outstanding Lead Actor
in a Limited Series or Movie

JEREMY IRONS as Adrian Veidt/Ozymandias

Outstanding Lead Actress
in a Limited Series or Movie

REGINA KING as Angela Abar/Sister Night



FOR YOUR EMMY

CONSIDERATION

Outstanding Supporting Actor
in a Limited Series or Movie

YAHYA ABDUL-MATEEN II as Cal Abar/Dr. Manhattan

JOVAN ADEPO as Officer Will Reeves/Hooded Justice

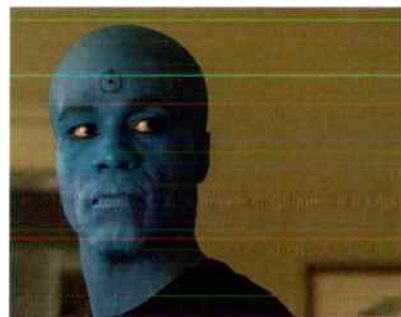
LOUIS GOSSETT JR. as William Reeves

Outstanding Supporting Actress
in a Limited Series or Movie

JEAN SMART as Agent Laurie Blake

Outstanding Casting
for a Limited Series, Movie or Special

VICTORIA THOMAS, CSA, Casting by
MEAGAN LEWIS, CSA, Location Casting



Congratulations
to our Emmy nominees



For Members

News, Information and Benefits

National Board Meets Remotely

While safer-at-home protocols remain in place throughout much of the country, the SAG-AFTRA National Board has convened remotely during the pandemic to continue the critical business of the union.

The board met virtually June 29 and approved by supermajority the 2020 TV/Theatrical Agreement, sending it to the union's membership for ratification.

On July 20, the board met for a one-day plenary and reviewed administrative, finance, contract and governance matters. The board received reports from the president, national executive director, secretary-treasurer, as well as updates from the President's Blue Ribbon Commission on Safety.

The Executive Committee has been meeting regularly and the board convened again on July 24 for an operations update and review of the union's resource conservation efforts.

"SAG-AFTRA's leadership have taken proactive action to acknowledge that no one, including SAG-AFTRA, can operate in a business-as-usual manner. The National Board and Executive Committee have taken important actions to ensure that our more limited resources are laser-focused on our core functions, protecting members' safety and livelihoods. Nonessential meetings, programs and activities will be deferred and postponed until circumstances — including resources — permit," said SAG-AFTRA Chief Operating Officer and General Counsel Duncan Crabtree-Ireland.

Right, officers and National Board members meet virtually June 29.



SUCCESSION

Outstanding Lead Actor in a Drama Series

BRIAN COX as Logan Roy

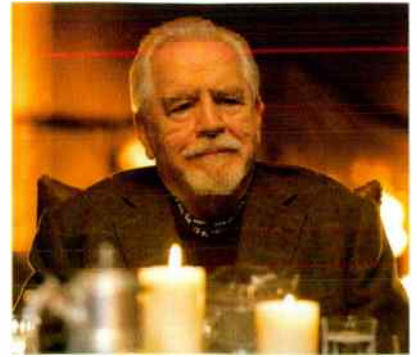
JEREMY STRONG as Kendall Roy

Outstanding Supporting Actor in a Drama Series

NICHOLAS BRAUN as Greg Hirsch

KIERAN CULKIN as Roman Roy

MATTHEW MACFADYEN as Tom Wambsgans



FOR YOUR EMMY®

CONSIDERATION

Outstanding Supporting Actress in a Drama Series

SARAH SNOOK as Shiv Roy

Outstanding Guest Actor in a Drama Series

JAMES CROMWELL as Fwan Roy
(Dundee)

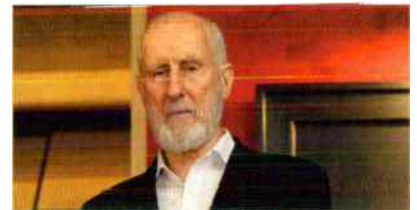
Outstanding Guest Actress in a Drama Series

CHERRY JONES as Nuri Pierce
(Tern Haven)

HARRIET WALTER as Lady Caroline Collingwood
(Return)

Outstanding Casting for a Drama Series

AVY KAUFMAN, CSA, Casting by
FRANCINE MAISLER, CSA, Original Casting by



Congratulations
to our Emmy nominees

HBO®

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Relief in an Era of Disruption

Due to the pandemic's devastating impact on the industry, the SAG-AFTRA Foundation and SAG-AFTRA Motion Picture Players Welfare Fund launched the COVID-19 Relief Fund on March 16 to provide emergency aid to members seeking assistance with basic living expenses such as food, rent, health premiums and medical costs to support their families. At press time, the fund has distributed more than \$5.5 million to 5,900 members and counting. To apply, visit sagaftra.foundation/covid19relief.

While production is slow to resume and

many may face financial distress ahead, the Foundation's goal is to raise \$12 million to support our community during this time of crisis. If you are able to help, please give at sagaftra.foundation/donate.

As part of its ongoing efforts to serve the SAG-AFTRA community, the Foundation also continues its free educational programming online, offering remote panels and classes to SAG-AFTRA members. Check out weekly events on your SAG-AFTRA member app and register to attend at sagaftra.foundation.

Also, visit sagaftra.foundation to view Fireside Chats with Foundation President Courtney B. Vance, including a June 22 discussion with SAG-AFTRA President Gabrielle Carteris about the back-to-work protocols.

\$5.5 MILLION

distributed to members from the SAG-AFTRA Foundation



ACTION ITEM

SAG-AFTRA Calls on Congress for Assistance

The labor movement has insisted since May that passing the HEROES Act isn't a choice, it's a necessity to avoid another Great Depression. With the future of America hanging in the balance, the stakes could not be higher. At press time, union members are flooding their U.S. representatives with emails and calls to support the HEROES Act as well as legislation to protect mixed earners and expand the COBRA health care subsidy.

COBRA Healthcare Subsidy

SAG-AFTRA members rely on the partial COBRA healthcare subsidy to maintain coverage under the SAG-AFTRA Health Plan if they did not meet minimum earnings during their designated base earnings period. Unfortunately, COBRA coverage can be prohibitively expensive, as workers must pay both the employer and employee share of a premium.

In July, SAG-AFTRA members were asked to contact their elected representatives to support the Worker Health Coverage Protection Act (H.R. 6514). If passed, this legislation would cover the full cost of COBRA premiums up to 15 months for workers who have been

laid off, furloughed, or have been subject to reduced hours. This legislation will also support coverage for workers already hurt by a decrease in demand for goods and services, including entertainment workers.

Mixed Earners

Meanwhile, a broad coalition of arts and entertainment unions and organizations have announced their support for the Mixed Earner Unemployment Assistance Act of 2020, which was introduced in July by U.S. Reps Adam Schiff, D-California, and Judy Chu, D-California, to remedy some of the unintended flaws in previous COVID-19 relief bills.

Given the unique nature of the arts and entertainment industry, many creators work project to project and gig to gig, not only in multiple jobs but in various capacities.

American workers who have mixed income — income they report as W-2 and 1099 or other self-employment income — are being penalized simply because they earned some income as a W-2 employee. If a mixed-earner makes enough income as a W-2 employee to qualify for any amount of traditional state unemployment benefits,

only their W-2 income is considered in determining a weekly base benefit amount. As a result, these taxpayers are losing thousands — sometimes tens of thousands — of dollars in vital benefits that could cover the cost of rent or food during a global pandemic.

This new legislation grants the states the option to transition eligible mixed earners from their state unemployment program into the federal Pandemic Unemployment Assistance program, which will ensure equitable benefits for the recipient. Under this legislation, a mixed earner who earned at least \$7,250 from self-employment in 2019 could amend their application to qualify for the PUA program where all income will be aggregated to calculate a new weekly base benefit amount based on actual income.

In order for these Americans to survive — and recover — after this crisis, they must be able to access the full support intended by Congress.

SAG-AFTRA is proud to have brought the idea for this legislation to our national partners and members of Congress.



Visit sagaftra.org for updates.

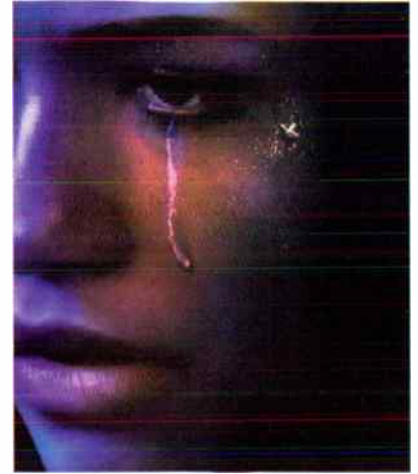
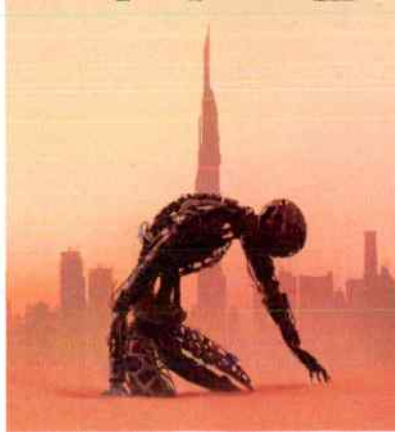
WESTWORLD

Outstanding Supporting Actor in a Drama Series
JEFFREY WRIGHT as Bernard

Outstanding Supporting Actress in a Drama Series
THANDIE NEWTON as Maeve

euphoria

Outstanding Lead Actress in a Drama Series
ZENAYA as Rue



FOR YOUR EMMY[®] CONSIDERATION

BAD EDUCATION

Outstanding Lead Actor in a Limited Series or Movie
HUGH JACKMAN as Frank Tassone

I KNOW THIS MUCH IS TRUE

Outstanding Lead Actor in a Limited Series or Movie
MARK RUFFALO
as Dominick Birdsey/Thomas Birdsey

Curb Your Enthusiasm

Outstanding Casting for a Comedy Series
ALLISON JONES, BEN HARRIS, Casting by



Congratulations to our Emmy nominees



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Strengthening Safeguards Against Digital Image Exploitation and Abuse

Through the efforts of New York-based SAG-AFTRA members, the New York state Legislature overwhelmingly passed a bill that finally updates the right of publicity and also prohibits the distribution of digitally created, sexually explicit performances without clear performer consent. The bill, which unanimously passed the New York Senate 60-0 and overwhelmingly passed the New York Assembly 140-1 in July, is a milestone in the union's continued efforts to protect performers against digital image and voice exploitation.

The bill keeps New York's protections against the use of a living person's image and voice, including their "digital avatar and digital voice," in advertising and trade firmly intact, and continues the trend of protecting against uses in expressive works unless the use is clearly permitted by the First Amendment. The bill, for the first time in 36 years, prohibits the use of a deceased individual's voice and image in advertising and for purposes of

trade. This glaring oversight in right of publicity jurisprudence has finally been fixed thanks to the work of our members in New York. In addition, the bill prohibits deceptive uses of a deceased performer's digital image and voice in expressive works. And finally, the bill contains strict prohibitions against the distribution of digitally created, sexually explicit works, sometimes known as "deepfakes," without clear and written approval from the performer depicted.

"This bill is a remarkable step in the ongoing effort to protect our members, and all performers, from the exploitation of our images and voices — the very assets we use to make a living. Not only that, we have finally protected the families of deceased performers from having to see their loved ones' images and voices exploited for others' gain," said SAG-AFTRA Executive Vice President and New York Local President Rebecca Damon. "As technology continues to evolve and become more accessible to those both inside and outside of the industry, it is up to us to make sure our work, our likeness and our legacy are used fairly and consensually."

We look forward to the governor signing the bill, expected no later than the end of this year, and to seeing the hard work of our member advocates become law in New York.

Tentative Animation Agreement Reached

On Aug. 1, SAG-AFTRA and the Alliance of Motion Picture and Television Producers reached a tentative three-year agreement on the 2020 SAG-AFTRA TV Animation Contracts.

The new agreements cover animated programs produced for network television, basic cable and streaming platforms such as Hulu, Netflix and Amazon Prime. The deal builds off of the recently-concluded live action agreements (see page 28) and positions SAG-AFTRA animation voice actors to grow their residuals from subscription streaming services. The deal includes the same concession in the area of broadcast syndication as in live action, which provides protection for existing animated programs for the duration of their current licenses, but otherwise conforms to the 6% of distributor's gross receipt formula. This will increase opportunities for animated programs to be exhibited in broadcast syndication, which is a declining market.

Importantly, the deal also includes a significant animation-specific breakthrough, requiring scale payments for animated programs made for

Animation continues on page 25

EXTENSION FOR MAY DUES

A COVID-19 Dues Relief Extension program is available for members experiencing COVID-19-related financial hardship. Members can pay half of their current membership dues now and the remaining half by Oct. 1, 2020. Please note that your final installment payment must be received no later than Oct. 12, 2020, to maintain good standing for the May 2020 dues period* unless prior period payments are owed. No late fees will be assessed for the May dues period and there will be no adverse impact on members' work eligibility during this time.



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



OCTOBER

Su	Mo	Tu	We	Th	Fr	Sa
				1	2	3
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	31

* If your May dues payment was not received by June 9, 2020, and you did not make a timely request for a due date extension on or before June 9, 2020, your eligibility to run for office will be affected.

insecure

Outstanding Lead Actress in a Comedy Series

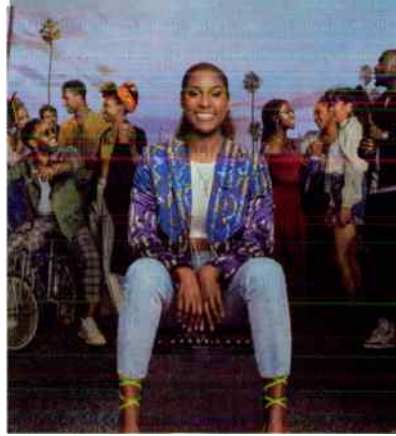
ISSA RAE as Issa

Outstanding Supporting Actress in a Comedy Series

YVONNE ORJI as Molly

Outstanding Casting for a Comedy Series

VICTORIA THOMAS, CSA, MATTHEW MAISTO
Casting by



BIG LITTLE LIES

Outstanding Supporting Actress in a Drama Series

LAURA DERN as Renata Klein

MERYL STREEP as Mary Louise Wright

Outstanding Casting for a Drama Series

DAVID RUBIN, Casting by



FOR YOUR EMMY

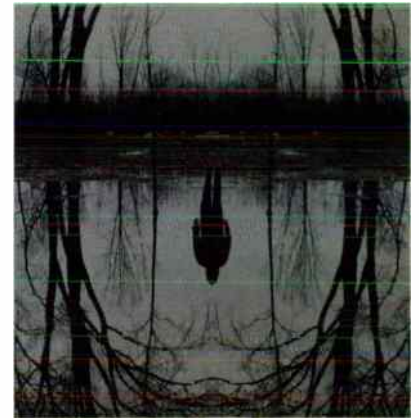
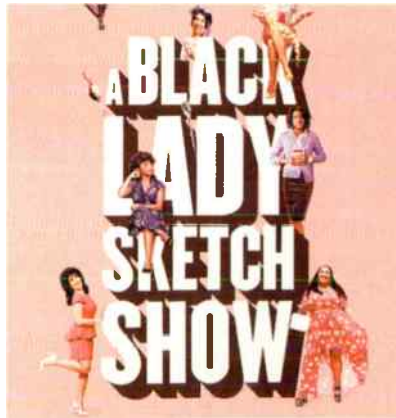
CONSIDERATION

A BLACK LADY SKETCH SHOW

Outstanding Guest Actress in a Comedy Series

ANGELA BASSETT as Ma

(Angela Bassett | The Bcdd | B** h)



THE OUTSIDER

Outstanding Guest Actor in a Drama Series

JASON BATEMAN as Terry Maitland

(Fi h Ir A Barrel)



ballers

Outstanding Stunt Coordination
for a Comedy Series or Variety Program

JEFF BARNETT, Stunt Coordinator



Congratulations
to our Emmy nominees



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Screen Actors Guild Awards® Gets New Date: March 14, 2021

It has been a year of the unexpected, and we've all had to make some adjustments. That's true of the Screen Actors Guild Awards®, as well, which will be moving its 27th annual ceremony. The show is now scheduled to take place Sunday, March 14, 2021.



With this new show date, the SAG Awards extended its

eligibility period by two months. Motion pictures, primetime television, cable, and new media programs first exhibited or broadcast during the period of Jan. 1, 2020, to Feb. 28, 2021, may qualify.

Submissions for nomination consideration open Sept. 21 and close Nov. 20. With the actor's permission, producers, studios/networks, agents, managers or publicists may submit a performance for consideration in a category of the actor's choosing. Actors may also submit their own performances. All submissions must be entered online at sagawards.org/submissions.

Nominations for the 27th Annual Screen Actors Guild Awards will be announced on Thursday, Feb. 4, 2021.

Upcoming key deadlines and events leading to the 27th Annual Screen Actors Guild Awards can be found on the schedule to the right.

@ For more information about the SAG Awards, visit sagawards.org/about.



IMPORTANT DATES FOR THE 27TH ANNUAL SCREEN ACTORS GUILD AWARDS®

2020

Monday, Sept. 21

Submissions open at sagawards.org/submissions.

Friday, Nov. 20

Submissions close at 5 p.m. PT.

2021

Monday, Jan. 11

Nominations voting opens.

MONDAY, FEB. 1

Nominations voting closes at noon PT. Deadline for paying November 2020 dues and/or changing address with SAG-AFTRA to be eligible for final balloting.

Thursday, Feb. 4

27th SAG Awards nominations announced.

Wednesday, Feb. 10

Final voting opens.

Friday, Feb. 26

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

Wednesday, March 10

Final voting closes at noon PT.

Sunday, March 14

27th Annual Screen Actors Guild Awards®.

@ Visit sagawards.org for more information.

Court Deals Blow to Age Discrimination Law

On June 19, the Ninth Circuit Court of Appeals issued a disappointing decision in SAG-AFTRA's fight against age discrimination in the entertainment industry. The court affirmed a trial court's earlier decision preventing enforcement of California Assembly Bill 1687 as unconstitutional. The bill requires subscription-based entertainment casting and hiring databases such as IMDbPro to remove paid subscribers' date-of-birth information from its websites, including IMDb.com, upon request. The State of California and SAG-AFTRA, as the original sponsor of the legislation, had appealed the trial court's ruling, arguing that the bill merely regulated a contractual relationship between IMDbPro and its subscribers and was not the kind of speech the First Amendment affords its greatest protections.

"The Court's conclusion that this law wouldn't have a major impact on age discrimination in the entertainment industry is simply ill-informed. It highlights why it was so wrong for the trial court judge to deny us the opportunity to discover and present evidence that we know would have conclusively proved that point," said SAG-AFTRA Chief Operating Officer and General Counsel Duncan Crabtree-Ireland.

Young Performer Has Members Covered

SAG-AFTRA young performer Rosie Foss has been spending much of her free time working to keep her fellow members and community safe. Using her residuals check to purchase supplies, Foss has sewn more than 1,000 masks, half of which she has donated to local fire and police departments. She has given the other 536 masks to fellow SAG-AFTRA members, including personalized masks for President Gabrielle Carteris, other national officers, National Board members, L.A. Local officers and L.A. Local Board members.

Foss said she finds helping others rewarding.

"I like making people happy. I try and help people stay safe. So please, stay home, and when you are outside, please keep a distance of at least 6 feet from each other. Wear masks. Cover your cough. Do what you can to help. COVID-19 is no joke," she said. "Once this is over, I will be mega-hugging anyone and everyone."



Proudly wearing their masks from Rosie Foss, SAG-AFTRA President Gabrielle Carteris and Los Angeles Local President Patricia Richardson.



SAG-AFTRA Members Take a Stand Against Anti-Asian Hate

SAG-AFTRA has produced a video featuring 16 high-profile members calling on all Americans to stand against the stigma, xenophobia and harassment related to COVID-19 that Asian Americans continue to experience. The video is a response to the sudden spike in hate crimes against Asian Americans during the pandemic.

The video premiered July 21, during the union's *Race & Storytelling: Asian American Voices* livestream panel discussion, which explored the ways in which better representation in the media and three-dimensional portrayals of Asian American and Pacific Islander characters can counter stereotypes and result in larger societal impact.

"SAG-AFTRA is paying attention to those brave Asian American voices coming forward with their heart-wrenching experiences of harassment. We are listening to our members who have a stake in shaping a better world free of discrimination and harassment, and we applaud Asian American activists, organizations and allies who are bringing attention to this issue. SAG-AFTRA stands with you," said Ren Hanami, chair of the SAG-AFTRA National Asian Pacific American Media Committee.

Participants included Jon Jon Briones, Christina Chang, Juju Chang, Joel De La Fuente, Amy Hill, James Hong, Carrie Ann Inaba, Ken Jeong, Clyde Kusatsu, Jodi Long, Lucy Liu, Tzi Ma, Jeannie Mai, Vincent Rodriguez III, Iqbal Theba and Hudson Yang.

@ Watch the video at sagaftra.org.

PTEOE Helps Keep Members One Step Ahead

The SAG-AFTRA President's Task Force on Education, Outreach & Engagement has created an ongoing series of livestreams and webinars featuring dynamic guests and engaging topics.

One popular subject among performers is how to self-tape auditions for roles in film, television and commercials. Following its *Self-Tape Like a Pro* livestream on May 19 with casting director Arlene Schuster, the PTEOE presented *Self-Tape for TV Basics* with casting director Jason Kennedy on July 2. The webinar had more than 2,000 viewers and provided an overview of the ways preparing an audition for TV differs from those for commercial and theatrical roles (see story, page 50).

"When productions start back up, I'm sure there will be a lot less in-person auditions and a lot more virtual auditions, and self-taping will likely be the default for the foreseeable future," said Kennedy. "So, it's a good time to get comfortable with how to make a great self-tape."

Another popular livestream was *Social Media for Performers: the Basics* on June 18. The featured guest was National Board member and National NextGen Performers Committee Chair Ben Whitehair, who discussed the fundamentals of popular social media platforms and how building an online presence can expand your career offline.

PTEOE panels have also focused on physical and mental health, as well as outreach to emerging industry players. At the *Maintaining Balance and Wellness During the Pandemic* discussion on May 28, Motion Picture & Television Fund Chief Innovation Officer Dr. Scott A. Kaiser, Director of Campus and Community-Based Social Services Jessica Caughey, and Employee Wellness Program Manager Debi Conocenti gave practical tips on maintaining physical, mental and emotional health in the midst of COVID-19.

Additionally, Executive Vice President Rebecca Damon hosted a *SAG-AFTRA 101* session for pre-members and students in college acting and theater programs across



Participants of the PWD livestream on July 28.

the country, as well as HBCU in L.A. interns participating in the Entertainment Industry College Outreach Program. It focused on the union and its role in the industry.

As communities around the country call for cultural and structural change in society and in media, the PTEOE has launched its *Race & Storytelling* series. The first livestream on June 23 featured National Board member Jason George as moderator alongside National Board members Yvette Nicole Brown and Michelle Hurd; National Executive Director David White; SAG-AFTRA member Sterling K. Brown; director-producer Paris Barclay and casting director-producer Robi Reed (see story, page 45). A month later, on July 21, a second panel featured Asian American performers and broadcasters, including moderator Jeff Yang; Vice President, Los Angeles, Clyde Kusatsu; actors Christina Chang, Parvesh Cheena and Hudson Yang; broadcaster Juju Chang and casting director Leslie Woo. Both panels gave eye-opening, firsthand accounts of these guests' experiences with microaggressions and stereotypes, and the ways performers are working toward change by building up their communities and opening the door for other diverse voices throughout the industry.

"You needn't walk in our shoes, just listen and hear our journeys. The SAG-AFTRA *Race & Storytelling* panels have allowed us to share what we've been

dealing with all our lives," said Kusatsu. "The rainbow isn't monochromatic but living color and, at times, we find ourselves excluded."

"In a moment like this, where we have real, unique and historic disruption happening in the streets, we also have members who want us to be involved in [those discussions]. It is important that we do those things with excellence and that we move those things forward," said White.

As 2020 marks the 30th anniversary of the Americans with Disabilities Act, the PTEOE hosted a timely *Performers with Disabilities: Inclusion, Authenticity & Allyship* livestream on July 28. Secretary-Treasurer Camryn Manheim, who is fluent in American Sign Language, moderated the panel, which included SAG-AFTRA Performers with Disabilities Chair Anita Hollander, New York Local Board member and New York Local Performers with Disabilities Committee Chair Christine Bruno, SAG-AFTRA members Ryan J. Haddad, Nic Novicki, Lauren Ridloff and Marilee Talkington, and Casting Society of America President Russell Boast. The discussion centered on the experiences of disabled performers both on and off set, as well as continued efforts to give performers with disabilities more opportunities to accurately portray themselves and their experiences on camera.

"Disabled [performers] are often not

PTEOE continues on next page

ANIMATION

Continues from page 20

subscription streaming services that are at least 11 minutes long and have a budget of at least \$25,000 per minute. Another animation-specific breakthrough was achieved in the payment of interstitial bits, which will increase between 5% and 20% and now include the right to exhibit interstitial bits in new media.

The previous TV Animation agreement was originally set to expire on June 30, but was extended until July 30. Wages and working conditions meetings via Zoom were held on July 15 and 16, and virtual negotiations with the AMPTP began on July 27. SAG-AFTRA Chief Contracts Officer Ray Rodriguez served as lead negotiator for the union and Bob Bergen and David Sobolov co-chaired the member-led Negotiating Committee.

Pending approval by the Executive Committee of the SAG-AFTRA National Board, the tentative agreement will be submitted for ratification by affected members who work this contract.

NEW

RSVP From Your Member App

The latest upgrade to the SAG-AFTRA app allows members to RSVP for upcoming SAG-AFTRA events directly from the app as well as see all events you've registered for. Be sure to update your app now to take advantage of this new feature! Also, you can add events to your calendar using the "share" button on the upper right of each event. If you aren't yet a SAG-AFTRA app user, download it for free from the Apple or Android app stores so you can easily track residuals, check out the latest news, access member discounts and find out what virtual workshops and educational events are ahead.



PTEOE

Continues from previous page

allowed to play ourselves because disability is often seen in the industry as a technical skill or a bag of tricks ... [and] many fellow actors get awarded for their performances," said Bruno, "but we're here to tell you that disability is not a technical skill. It's a lived experience."

Since its start in 2015, the PTEOE has facilitated conversations and worked to ensure members have access to activities that help them manage and enhance their careers. Members of the task force are SAG-AFTRA President Gabrielle Carteris, chair; EVP Damon; Los Angeles Local Board member Ellen Crawford; Chicago Local Board member Catherine Brown; Vice President, Recording Artists/Singers, Dan Navarro; Vice President, Mid-Sized Locals Michele Proude; National Board members Yvette Nicole Brown, Abby Dylan, Nick Fondulis and Joseph Melendez; Whitehair; New York Local Board member Jamal Story; and member Amy Lange.

@ Continue to be on the lookout for details for upcoming PTEOE livestreams, and check out youtube.com/sagaftra to watch previous recordings.

**HERE FOR OUR
ENTERTAINMENT
COMMUNITY**

**COVID-19
EMERGENCY
RELIEF**

**The Actors Fund,
for everyone
in entertainment.**

Reach out if you need help.
Donate to help those in need.

actorsfund.org

Broadcast Steering Committee Meeting Held Virtually

Amid the social distancing of the COVID-19 era, the National Broadcast Steering Committee met via Zoom on June 20. Chaired by National Board member Joe Krebs and BSC Vice Chair Cheri Preston, the hot topics of discussion were the return to the studio for broadcast employees, the national protests over police brutality and the importance of covering these events, and how to go about diversifying newsrooms.

The committee released a statement addressing the need for diversity. It read, in part, "We, the members of the SAG-AFTRA National Broadcast Steering Committee, strongly reaffirm our commitment to fairness, equity

and diversity in hiring, assignment, compensation, training opportunities and advancement in broadcast news organizations." (See page 44 for more.)

Journalists have also been under extreme pressure during the pandemic, as it has increased their workload while simultaneously making it more difficult to do their jobs. During the four-and-a-half-hour meeting, committee members shared their experiences and the complications faced by both those who have been working from home and those who need to continue venturing into the field. The BSC also provided time for a series of experts to offer advice on how to handle the stress of the job in this time of disruption.



Broadcast Steering Committee Chair Joe Krebs speaks at the June 20 meeting, which was held by videoconference.

WBUR Gets First Contract

Members at Boston radio station WBUR ratified their first contract in June, more than a year after employees organized and voted to be represented by SAG-AFTRA. The vote at the NPR station was overwhelmingly in favor of the new contract.

After the successful vote, employees issued a statement.

"Today we ratified a hard-won first contract. We feel it goes a long way toward solving those problems while promoting diversity and fairness. But it's a bittersweet day. In the midst of our voting period we were blindsided by a layoff announcement," they wrote. "Through the pain, we are proud to be a union station 16 months after our vote. We remain open to working with management to protect our colleagues as well as our station's future — and to serve the public for many years to come."

SAG-AFTRA represents public media professionals at NPR, KNKX, KPCC, KPBS, KQED, KUOW, Minnesota Public Radio, WBEZ, WBUR, WNYC and other stations.

KCRW Content Staff Unanimously Ratifies First Agreement

After two years of organizing and countless hours at the negotiating table, the content staff at KCRW unanimously ratified its first collective bargaining agreement in early July.

The negotiations achieved myriad, systemic changes for staff at the station, one of the two major NPR affiliates in Los Angeles, including pay equity amongst staffers, notice and process for layoffs, and protections against overtime and on-call abuses. The contract also covers 21 of KCRW's DJs, one of the first CBAs to do so in the country.

The bargaining committee released this statement on behalf of more than 90 unionized staffers:

"This contract is the product of a lot of hard work. We obtained benefits and protections that, without unionizing, would have been improbable, if not impossible. We have one of the most robust holiday schedules in the nation, including the first contract to include Juneteenth, a health care contribution from our employer that saves members hundreds of dollars, and clear steps for reporters and producers to advance in their careers and earn a livable wage in Los Angeles. These are just a fraction of what we have achieved. The list is long!

"Above all, this contract represents the power of unions, in both good times and bad. There is nothing that can replace the effectiveness of coming together for a common goal. We have negotiated a contract that rectifies generations of abuse and poor management at KCRW without breaking the bank.

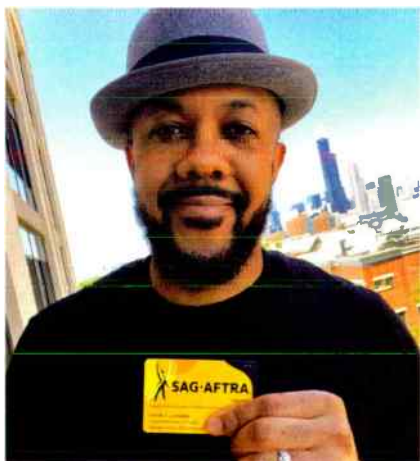
"We look forward to continuing our work as a cutting-edge public media organization, producing award-winning music and news broadcasts, innovative podcasts and engaging social and web content."

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 card to sagaftra.org/mystory and you may just get featured in a future issue, on our website or on social media.

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



"After years of grinding as an actor, I finally am able to proudly say that I am an official member of SAG-AFTRA."

— DAVID A. LEONARD

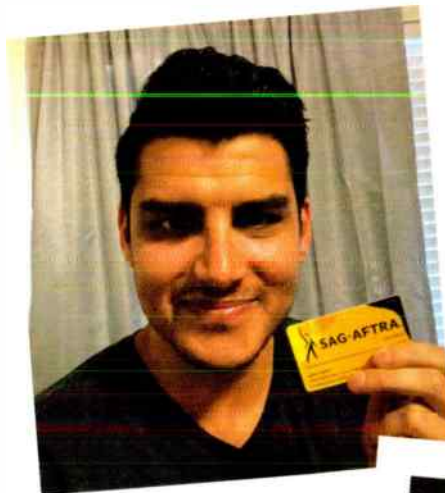
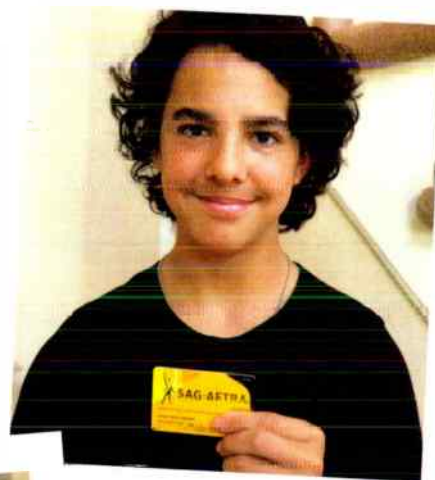


"I got my SAG-AFTRA card shooting a commercial when I was 7. My parents are longtime members, and now we're a SAG-AFTRA family."

— LENNON GRACE

"I was 8 years old when I joined the union in New York, and acting has and continues to make me smile."

— AIDEN REID MEDINA



"This is just the beginning of the journey and I look forward to a wonderful, lifelong career."

— JAKE IORIO

"As a professional singer based in Los Angeles, it's great to know I have the support of such a strong, visible and active union."

— WILSE CHAPPEL



Streaming Forward

Members Ratify \$318 Million
2020 Television/Theatrical
Contracts Package

While the industry remained dark during the COVID-19 lockdown, union leaders were hard at work finalizing the terms of the 2020 Television/Theatrical Contracts with the Alliance of Motion Picture and Television Producers.

On June 29, the SAG-AFTRA National Board approved the contracts by a supermajority of 67.61% to 32.39%. From there, it was submitted to members for review and ratification.

"Essentially, we were negotiating for our future, and we did it," said SAG-AFTRA President Gabrielle Carteris, who also served as the national chair of the Television/Theatrical Negotiating Committee. "This contract was shaped by member feedback. We prioritized the issues you told us were most important, both in protecting existing provisions and in seeking new gains. These agreements include transformative gains for a new era and have resulted in the most lucrative motion picture, television and new media deal that we have ever achieved," she added. "At a total value of \$318 million, this is about \$50 million more than the next-highest agreement."

Negotiating Committee member Mike Pniewski applauded the hard work of negotiators and staff, who had to do business in unusual circumstances.

"It was an extraordinary process of negotiating during a pandemic by Zoom calls, but because of the great commitment of our committee and staff, it worked pretty well. And the contract we got includes important gains in high-budget SVOD and P&H, plus codified protections regarding nudity and sexual harassment. It's a big win for all members across the country," he said.

After the National Board reviewed and approved the agreement, the union reached out to members with a series of virtual meetings to answer questions, informational videos, a podcast and an online hub that provided details of the contract as well as voting instructions. In late July, members voted 74.22% to 25.78% to ratify the new contract. Twenty-seven percent of voting members returned a ballot, representing the highest return for a union contract referenda in a decade.



TV/Theatrical Contracts

RECORD-BREAKING

\$318
million

IN INCREASES OVER THE NEXT

3 years

The agreement becomes effective retroactive to July 1, 2020, and expires June 30, 2023.

"I am grateful for the many members who got involved and used their voices to help set the priorities for these contracts," said Carteris. "These forward-thinking contracts address the changing realities of our business, and positions everyone in our union to benefit from higher wages and increased protections, all while preserving and enhancing opportunities for actors to have a professional career."

The new contracts position us for growth and align our formulas for the future, while protecting members whose work is in exhibition under our current agreements.

"I'm thankful the members voted up the contract," said SAG-AFTRA Vice President, Actors/Performers and Negotiating Committee member William Charlton. "It's humbling to serve on the Negotiating Committee and know the responsibility we hold to our membership. I'm honored to be of service to our union, along with a team of powerful, dedicated performers led by strategic and smart negotiators. I'm a journeyman actor, I rely on our contracts to make a living."

SAG-AFTRA National Executive Director and Chief Negotiator David White praised the work of the Negotiating Committee and members who provided input during

the wages and working conditions process. "Your voices were critical to achieving the important gains we made in this agreement."

The new agreements guarantee substantial raises, while providing unprecedented increases to the contribution rate to SAG-AFTRA health and pension/retirement funds: a total projected funding increase of \$97 million to the benefit plans for the next three years, including a \$54 million increase for the health plan. The union achieved transformative gains in residuals paid for high-budget subscription streaming, which specifically address the realities of a changing business model. And, among other gains, we achieved enhanced improvements to provisions governing nudity, simulated sex and sexual harassment for all performers, including background; additional protection of the overtime provisions for weekly stunt performers on episodic productions; and an increase to the background count in episodic television in the West Coast zones in the second year of the contract.

"I'm particularly excited about the changes in high-budget SVOD residuals," said National Board member and TV/Theatrical Negotiating Committee member Linda Powell. "The percentage increases are, of course, great. But I also celebrate the structural changes to foreign residuals, to the grandfathering rules, to the budget thresholds; these are major improvements to the bones of the contract."

“Essentially, we were negotiating for our future, and we did it.”

— SAG-AFTRA President Gabrielle Carteris, who also served as the national chair of the Television/Theatrical Negotiating Committee.

Highlights of the New Contracts

Better Residuals That Secure the Future

Significant improvements were secured in the residuals rate paid to performers for exhibition of their performances in high-budget programs made for subscription streaming on platforms such as Amazon, Disney+, Hulu and others. The improvements include:

- **Budget Thresholds Reduced for High-Budget Streaming Programs**
 - The budget thresholds are reduced for half-hour and one-hour high-budget subscription streaming programs. This has the effect of shrinking the subset of streaming programs that do not benefit from the application of scale and other traditional television terms.
- **Better Residuals Formulas**
 - Increased fixed residuals by 26%–45% for the first three years of availability of a high-budget program on a subscription-based streaming platform.
 - Increased the ceilings that cap the amount of performer compensation included in the residual calculation.
 - Increased the percentage used to calculate the fixed residual for availability of a high-budget subscription streaming program on an affiliated foreign streaming service.

Eliminating “Grandfathering”

Additionally, “grandfathering” will be nearly eliminated by year two of the agreement so that new seasons of existing series can enjoy the benefit of these increases.

Enhanced Protections for Performances Involving Nudity or Simulated Sex

The agreement clarifies the interpretation of nudity and sex acts, eliminating vulnerabilities and strengthening protections for performers.

Highlights include implementation of strict safeguards at auditions and interviews as well as a new provision that explicitly addresses harassment prevention; a complete overhaul of nudity riders, including a 48-hour review period; improved stringent rules during production, including closed set definitions and prohibition on recording on personal devices; required “cover up” provisions; secure storage of still photography is required; and prior written consent for the use of footage or still photographs of nudity in any promotional material, publicity or trailers.

Many of the production-related improvements applicable to principal actors have also been incorporated into the provisions regarding background actors.

CONTINUES ON NEXT PAGE >

Streaming is the future!

26% - 45%
increase

in fixed streaming residuals over the first three years



\$68 million
in 2019

\$188 million
in 2023

\$300+ million
by 2028

Streaming Forward: Recognizing Changing Business Models in Syndication

As our industry changes, so has SAG-AFTRA. Recognizing the continued decline of broadcast syndication and the inherent challenges to producers in syndicating under a fixed residual in the current market, the union agreed to the industry pattern replacing the fixed residual with a 6% revenue-based residual in order to secure improvements such as better fixed residuals in high-budget subscription streaming — the fastest-growing part of our business. Importantly, those programs that are currently syndicated under an existing license will continue to pay residuals under the current, fixed residual formula through the duration of the license, including any extensions.

The union secured an additional protection that, for performer contracts entered into on or after July 1, 2020, the new syndication residual may not be advance paid, ensuring that performers actually receive checks for future syndication exhibition of their work. This protects members, while positioning performers for enormous gains in the streaming-dominated television landscape of the future.

Background Gains

Background actors benefit from an additional covered position for episodic productions in the West Coast zones, effective in the second year of the deal, resulting in an additional 2,100 background jobs per year under historical employment

patterns. The general wage increase will also translate into millions of dollars for background actors and the improved funding of the benefit plans helps anyone who qualifies.

Travel

Under the new agreement, the union also conformed to the extension of the existing domestic travel protocol by allowing international short flights (less than 1,000 air miles) to be booked as coach internationally. Importantly, long-distance flights over 1,000 miles will still require producers to fly performers in business class. In addition, the union secured an additional protection requiring access to private lounges and priority boarding privileges, when available, for short trips in coach outside of North America. This provides security for performers who may be recognized in these airports due to exhibition of their work in international markets.

Platform Exchange

We accepted a provision designed to help producers find the best platform for programs made for television or subscription-based streaming platforms by giving them certainty that they can pay residuals as though the program was always going to be made for the platform on which it initially exhibits. In order to protect performers against some of the potential for lost compensation caused by a platform switch, there are several additional protections that apply, including a sunset to this provision at the end of the term.

@ Visit sagaftra.org/contracts2020 for additional details and FAQs.



\$255 million

in gains from increases to minimums

2.5%

wage increases
in the first year

3.0%

in the
second year

3.0%

in the
third year

The National Board shall have the option to redirect .5% of the second and/or third year wage increases to the benefit fund contribution rates.

2,100

Additional Background Jobs



Background actors benefit from an additional covered position for episodic productions in the West Coast zones, effective in the second year of the deal, resulting in an additional 2,100 background jobs per year under historical employment patterns. The general wage increase will also translate into millions of dollars for background actors and the improved funding of the benefit plans helps anyone who qualifies.

ENHANCED *Intimacy Protections*

for principal and background actors working nude or performing in simulated sex scenes, including improvements to review periods and consent requirements. Plus, new protections at auditions and interviews as well as provisions that explicitly address harassment prevention.



**Overtime
Protection**
for weekly stunt
performers on
episodic
productions

**\$54
million
increase**

in funding
for the
SAG-AFTRA
Health Plan.



Understanding Broadcast Syndication

Even without any change to the contracts, reliable research shows a projected drop in future broadcast syndication of 50% over the next three years, which means potential residuals from broadcast syndication will fall from \$95.8 million to \$43 million over the next five years.

The continuing decline of a business model based on local stations broadcasting linear, appointment television is inevitable. Streaming is the future. That's what the new contracts secure.

Each year, there are approximately 1,500 covered live-action series running on streaming platforms; but only 17 of these are running in off-network broadcast syndication (about 1%). There are over 100 new high-budget series being produced each year for streaming platforms.

The new broadcast syndication formula provides an opportunity for members to receive new residuals for shows

that would never have syndicated previously because the license fee is less than the total residuals due. (The 17 shows currently in broadcast syndication continue in syndication under their current formulas. For as long as existing licenses remain active, nothing changes.)

The new streaming residuals formula will benefit nearly every principal performer who appears on a high-budget program made under the new agreement for a subscription-based streaming platform — the fastest-growing segment of our business.

The high-budget SVOD gains (26%–45% increase) will exceed changes to the broadcast syndication formula within two to three years and dramatically surpass them ever after. That's called a good deal.



Visit sagaftra.org/contracts2020 for additional information and FAQs.

“I’m thankful the members voted up the contract. It’s humbling to serve on the negotiating committee and know the responsibility we hold to our membership.”

— William Charlton, SAG-AFTRA Vice President,
Actors/Performers and Negotiating Committee member

Enhanced Intimacy Protections Gained

For performers, both principal and background alike, SAG-AFTRA recognizes the unique vulnerability that arises when engaging in scenes involving nudity and simulated sex and other intimate and hyper-exposed scenes.

A key element of the new contracts is the successful renegotiation of the CBA's current provisions for nudity, simulated sex and auditions in hotel rooms or private residences. Our work on this topic did not start with this negotiation and will not end with this negotiation. With these strengthened protections, we continue our efforts to:

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

CLARIFICATIONS REGARDING "SEX ACTS"

1. The parties clarified that the agreements do not permit and have never permitted a producer to request that performers engage in real sex acts. While this has always been broadly understood, from time to time productions have expressed a contrary interpretation because that clarification has not previously been stated explicitly in the contract.
2. Section 43 of the Codified Basic Agreement has been retitled from "Nudity" to "Nudity and Sex Acts" and references to "sex acts" have been added in various places throughout Section 43 where performer rights were tied to "nudity." This clarification ensures that performers who are not nude while performing simulated sex acts will nevertheless retain the protections of Section 43.

IMPROVED PROTECTIONS AT AUDITIONS AND INTERVIEWS

1. **Earlier Notice:** The requirement to provide notice prior to the first interview or audition of nudity or sex acts expected of a role or in the audition/interview has now been attached to the casting notice itself if known by producer at the time of issuance; otherwise, such notice must be provided "as soon as practicable."
2. **No Simulated Sex at Auditions/Interviews:** Simulated sex at auditions/interviews is now prohibited.
3. **Nude Auditions Limited to One Final Callback:** Nudity is prohibited at any audition except for a single, final callback audition. This prohibition addresses the practice of "nude cattle calls" where producers bring in large numbers of performers, sometimes multiple times, to audition in the nude. (Note that "nudity" for this purpose is not total nudity; the performer must wear a "modesty garment," e.g., "a G-string and pasties.")

4. **No Recording or Still Photography Without Written Consent:** There may be no still photography or recording of the single, final callback audition requiring nudity without the written consent of the performer.
5. **Only the Fewest Number of Essential Personnel May Be Present:** Only "those essential to the casting process" may be present for the single, final callback audition requiring nudity and shall be limited in number to "the fewest necessary for the casting of the role." Any person present for the audition or viewing the audition remotely must identify themselves by name and title and be visible to the performer.
6. **Recording with Personal Devices Prohibited:** This includes personal cell phones and cameras.

IMPROVEMENTS REGARDING "NUDITY RIDERS"

1. **48-Hour Notice Period:** The producer must submit the proposed written consent (i.e., "nudity rider") for nudity and/or sex acts at least 48 hours in advance of the performer's call time. If the role is cast less than 48 hours in advance, or if the producer is replacing a performer who withdrew previously granted consent, then the proposed written consent must be provided at the earliest practicable time. This is a particularly important achievement because many of the problems and abuses related to performances involving nudity and/or simulated sex are "last-minute rider" problems where the production attempts to renegotiate the performer's rider right at the time of performance to include more nudity and/or more graphic sex acts. This has resulted in conflict and regret when performers disadvantaged by an unequal power dynamic on set agree to these last-minute demands.
2. **More Information:** The "general description of the extent of nudity and the type of physical contact" required by Section 43 now also requires that the relevant script pages be attached, if available, and that the performer be provided with the name and phone number of a designated producer representative who can address questions about the interpretation or application of the proposed written consent.
3. **Doubling Limited to Original Consent:** In the event that a performer exercises their right to revoke their consent at any time and a producer exercises their corresponding right to double that performer, the nudity and/or simulated sex portrayed through doubling shall be limited to the nudity and/or simulated sex to which the performer originally agreed. This applies whether the doubling is achieved digitally or through use of a body double.

CONTINUES ON NEXT PAGE >

IMPROVEMENTS DURING PRODUCTION

1. **Better “Closed Set” Definition:** The requirement that the set be closed to “all persons having no business purposes in connection with the production” during performances involving nudity and/or simulated sex has been tightened to exclude “all persons who are not essential to the filming or rehearsal of the scene” and expanded to apply explicitly to anyone observing by means of monitors.
2. **Recording with Personal Devices Prohibited:** As with auditions/interviews involving nudity and/or simulated sex, this includes personal cell phones and cameras.
3. **“Cover-Up” Requirement:** The producer is now obligated to provide a cover-up, such as a bathrobe, to a performer who is nude or wearing only modesty garments when the performer is not actually engaged in rehearsing or shooting the scene and, if practicable, whenever there is a pause in rehearsing or shooting.
4. **Written Consent for Still Photography:** Prior written consent is required for still photography during performances involving nudity and/or simulated sex and unused still photographs must be securely stored.
5. **Written Consent for Promotional Use:** Prior written consent is required for use of footage or still photographs of nudity in any promotional material, publicity or trailers.
6. **Director Must Be Advised of Consent:** Producer must advise the director and line producer or UPM of the parameters of the performer’s consent to appear nude or engaging in simulated sex acts.

IMPROVEMENTS FOR BACKGROUND ACTORS

1. **Incorporation of Principal Actor Improvements:** Many of the foregoing production-related improvements applicable to principal actors have also been incorporated into the provisions regarding background actors, including:
 - a) The clarifications that producer may not request background actors to engage in real sex acts and that the protections applicable to nudity also apply when the background actor is not nude but is performing simulated sex. Additionally, the right of a background actor to refuse to engage in a performance requiring nudity if they are not notified in advance and still be paid for the day now includes “sex acts.” This ensures that a background actor who is not notified in advance that the performance requires a simulated sex act may refuse and still be paid for the day even if the simulated sex act is to be performed while clothed.
 - b) The limitation of nudity and/or sex acts to the original consent when a background actor revokes consent and the producer doubles them.

- c) The improved definition of closed set.
 - d) The prohibition on recording with personal devices.
 - e) The requirement of a cover-up.
 - f) The requirement of written consent for still photography.
 - g) The requirement of written consent for use of nude photography in promotional materials.
2. **“As Much Information as Possible” Prior to Booking:** The principal performer requirements related to auditions/interviews and the 48-hour notice requirement were not incorporated into the background actor schedules. The AMPTP, however, will send a bulletin to background casting agencies, which often function as the employer of record for background actors, directing them to obtain as much information as possible from the producer regarding any required nudity and/or simulated sex acts and provide that information to the background actor prior to booking.

HARASSMENT PREVENTION POLICY

The agreements have always prohibited unlawful harassment, including sexual harassment, indirectly as a form of discrimination. The agreements now contain a new provision that addresses harassment prevention explicitly, as set forth below. It is similar to language that has been bargained into the Commercials Contracts and Network Code.

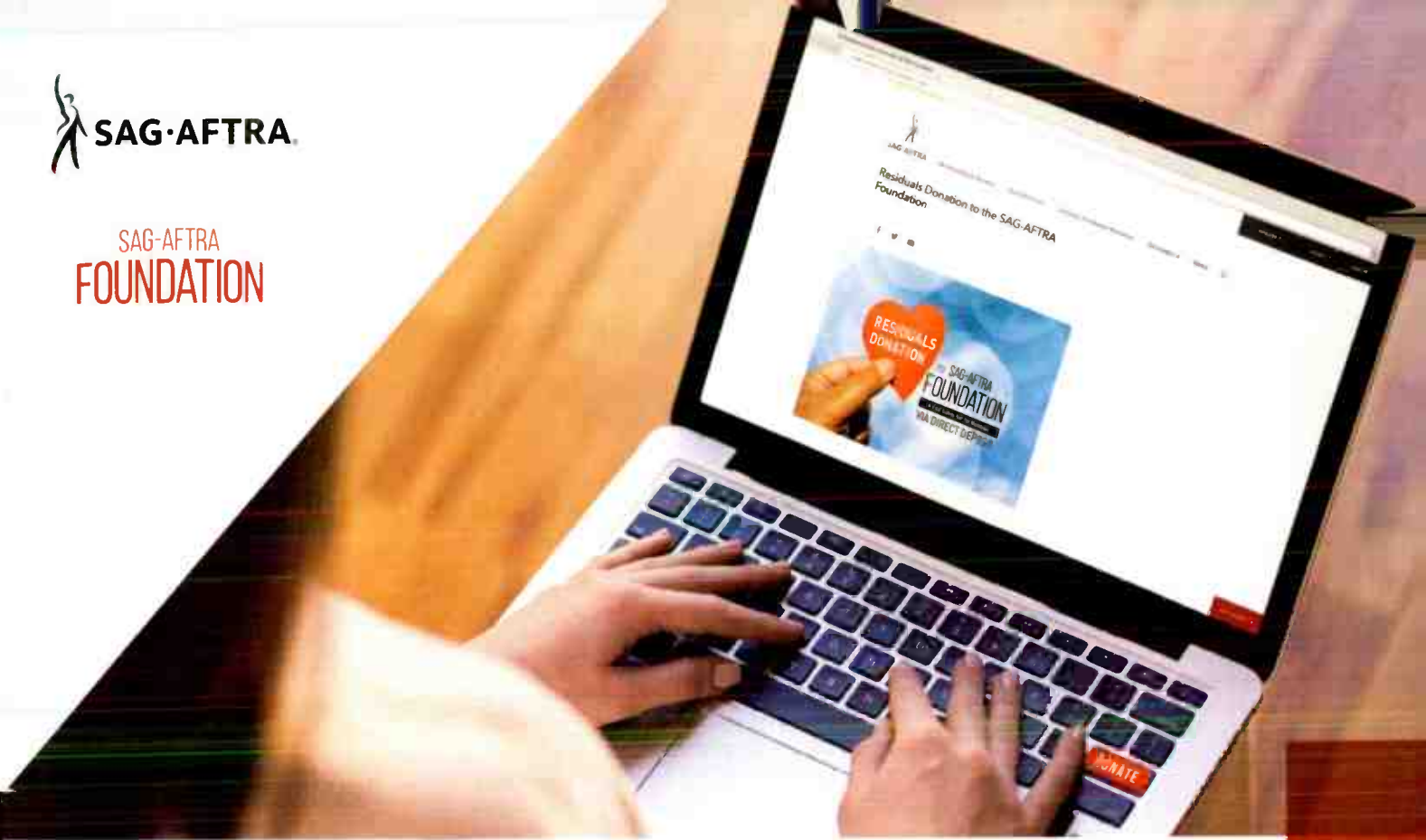
- A. **Producer Responsibility:** The new provision articulates the producer’s responsibility to maintain a workplace free from unlawful harassment in compliance with applicable laws.
- B. **Duty to Investigate and Take Action:** Performers who believe that there has been unlawful harassment are encouraged to bring information forward, at which point the producer shall investigate promptly and take appropriate action.
- C. **Confidentiality:** Producer will make a reasonable effort to maintain the confidentiality of the complaint and the investigation.
- D. **Retaliation Prohibited:** Producer shall refrain from unlawfully retaliating against any performer who, in good faith, raises a bona fide complaint or participates in an investigation.

INTERVIEWS/AUDITIONS IN HOTEL ROOMS

The union achieved the addition of language prohibiting interviews or auditions in hotel rooms and private residences unless there is no other alternative, in which case the performer shall be entitled to bring a support peer into the audition with them. This is similar to language that the union has negotiated into the Commercials Contracts and the Network Code.



SAG-AFTRA
FOUNDATION



NEW RESIDUALS DONATION PROGRAM TO THE **SAG-AFTRA FOUNDATION**

SAG-AFTRA's Direct Deposit program now has an option for you to simply and automatically donate small dollar residuals – or residuals of any amount – directly to the SAG-AFTRA Foundation.

SAGAFTRA.ORG/DONATERESIDUALS



Union Puts SAFETY FIRST in Return-to-Work Plan

SAG-AFTRA Sets Forth Protocols as Productions Resume

The United States continues to struggle with the coronavirus, but as some production begins to restart, SAG-AFTRA is doing everything it can to keep members as safe as possible.

As of the publication of this issue of SAG-AFTRA magazine, the situation with COVID-19 remains in flux. Some states, such as those in the Northeast originally hardest hit, are making significant progress in reducing infections, while those in the South and West have seen massive surges. With uneven responses nationwide, it is unknown when production will return to pre-pandemic activity nationwide.

As the pandemic appeared to briefly flatten and with government officials moving forward with reopening states, the union worked with its partners on the AMPTP's Industry-Wide Labor-Management Safety Committee Task Force to issue a white paper featuring practical back-to-work safety guidelines. This document was shared with government officials in the major production hubs, including California Gov. Gavin Newsom and New York Gov. Andrew Cuomo.

SAG-AFTRA then teamed up with the DGA, IATSE and the Teamsters to issue a joint report, *The Safe Way Forward*, that contains COVID-19 production safety guidelines for a pre-vaccine world. The document provides employers with a set of science-based protocols that serve as a path to providing a safer workplace. It can be found on the union's website at sagaftra.org/backtowork, along with in-depth FAQs and much more. There's also a document containing guidelines to prevent the transmission of disease specific to props, wardrobe, hair and makeup.

"The safety of our members remains our priority and we believe these guidelines are a

strong start for members being able to get back to work safely," SAG-AFTRA President Gabrielle Carteris and National Executive Director David White wrote in a joint letter to members.

"There's nothing more important than making sure our members are as safe as possible as they return to work and continue working. Our safer reopening protocols are science-based and proactive, and are going to help protect our members from COVID-19 infection, and also help protect productions from outbreaks and shutdowns. Members can be proud of the historic and unprecedented joint effort between SAG-AFTRA and the DGA, IATSE, and Teamsters — using the power of solidarity and collective action to ensure our members receive the best level of protection possible," said SAG-AFTRA Chief Operating Officer and General Counsel Duncan Crabtree-Ireland.

The Safe Way Forward, which was created with significant input by infectious disease epidemiologists and other experts, concludes that testing is the cornerstone of the safety plan. It notes that without proper testing, cast and crew on set would be working in an environment of unknown

risk. By the time symptoms show up, a person could have been spreading the virus for days. A single case could lead to lengthy quarantines and production shutdowns.

"As members are making personal decisions about their return to work, SAG-AFTRA, along with all of our union partners, established these guidelines based on the scientific information and the best medical advice. Testing and the zone system are key components of a safer workplace," said SAG-AFTRA Executive Vice President Rebecca Damon.



Safety continues on page 63

BROADCASTERS PLAN RETURN TO STUDIOS

During the pandemic, broadcasters have had a different set of challenges from their fellow SAG-AFTRA members who are performers. Most have continued to work, some from home and others out in the field, while maintaining social distancing and taking precautions, including following local health orders.

Inevitably, they will need to return to the studio, and SAG-AFTRA is working to ensure safety protocols are in place when they do. SAG-AFTRA is proactively holding labor-management meetings.

A team of broadcast member leaders from both commercial and public media have come together as a working group to collaborate and review best practices for returning to the studio and newsroom. As of this writing, most reporters are going directly to the story and meeting the photographer in the field. In addition, some stations have one anchor reporting from home and one in studio to keep as few staff as possible physically together in the same location.

However, as broadcast members begin to return to the worksite with other staff, including staff represented by other unions, SAG-AFTRA members have put together a toolkit with a *Know Your Rights* flyer in Spanish and English, sample information to request from employers and a checklist for labor-management meetings.

"SAG-AFTRA's Industry Hygienist Monona Rossol has been doing this work for decades, and we're lucky to have her firsthand knowledge at this critical time. As journalists and broadcasters, our jobs truly are essential, now more than ever," said National Broadcast Steering Committee Vice Chair Cheri Preston.

"It's important that as our members return to offices and studios, we provide a collective voice to make sure stations address concerns, from office spacing and ventilation to employee testing and child care," said Guy Marzorati, a shop steward at KQED in San Francisco and a member of the work group. "That process begins by listening to member priorities, as this transition is sure to present a new set of challenges for our colleagues and their families."

SAG-AFTRA broadcast staff are also involved in the Department of Professional Employees, AFL-CIO, coalition of unions to learn from others, as the unions share the same employers, including CBS, ABC, Fox, Sinclair and NBC.



Find out more at sagaftra.org/backtowork.

BLACK LIVES MATTER

Race, Media & SAG-AFTRA

Since its founding, SAG-AFTRA has championed inclusion and held fast to the belief that our entertainment and our newsrooms should reflect the world in which we live. SAG-AFTRA continues to step up in this important role. That's why, with racial inequities in the national spotlight, SAG-AFTRA has an important role to play in the conversation.

Sparked by the murders of George Floyd and Breonna Taylor, unrest broke out nationwide as protesters demanded police accountability and an end to

the indiscriminate killing of African Americans. On the scene and in the newsroom, SAG-AFTRA journalists have been confronted with the realities of a system that does not treat all people equally.

America's racial strife has also helped to underscore the way the media cover — or often fail to cover — minority communities. The situation prompted SAG-AFTRA's National Broadcast Steering Committee to take the unusual step of issuing a public statement calling for more diversity in newsrooms (see sidebar, page 44). It's crucial for news organizations to represent the communities they cover, from decisions on what topics are worth reporters' time to the way

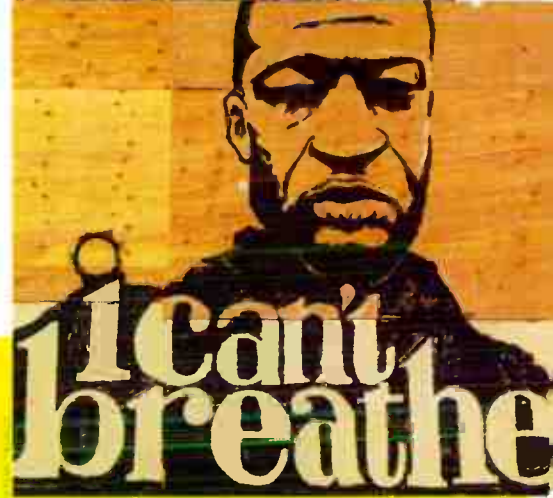
stories are written.

Broadcaster and Chicago 1st Vice President Craig Dellimore said, "While we can say we want everything to be objective, it is important to realize that it's objective from [one] perspective.

"If you grow up an upper-middle class white person in a big city versus growing up as a less-privileged Latinx person from the suburb, you're going to see things differently. It doesn't mean one is right and one is wrong, it simply means that you may recognize something as important to people that another person might not. Having that mix in a newsroom, having that discussion in a newsroom, I think makes what we do more relevant to the people who are consuming our work."



Clockwise from left: Taking a knee in Times Square; a Hollywood Boulevard mural; a boarded-up L.A. storefront; a Portland, Oregon, vigil, July 24; and Texas protesters remember the victims of police brutality.



Journalists have had to cope with some challenges unique to their profession. It can be a hostile environment in which to do their jobs, as they have been targeted by people across the political spectrum, with accusations that they are everything from “enemies of the people” to tools of the corporate media. In addition, numerous incidents have been reported of law enforcement targeting reporters during the protests.

According to pressfreedomtracker.us, which gathers data from major professional journalist organizations, as of July, more than 155 journalists were attacked in the United States, and 51 were arrested. U.S. Press Freedom Tracker also tracked more than 600 aggressions

against the press during Black Lives Matter protests.

SAG-AFTRA President Gabrielle Carteris and National Executive Director David White issued a statement calling on police unions to reform their culture and confront racism:

“We reject and denounce police brutality and the corrupt systems that for decades supported a culture of racism, injustice and brutality. We stand in solidarity with all who have experienced injustice and violence at the hands of law enforcement. Police organizations must change.”

The Black Lives Matter movement has also renewed public attention to systemic inequities, from gross disparities in the criminal justice system to the

disproportionate way the pandemic has affected Black and brown communities. At the end of June, the CDC reported that the rate of hospitalization for COVID-19 among non-Hispanic Black people was five times that of non-Hispanic white people.

Adding to this is a significant income gap and the lack of opportunity for African Americans in many fields. The disparity in the entertainment industry has long been a featured topic at SAG-AFTRA panels and events, and the union has continued the conversation with a series of livestream events featuring high-profile

An estimated 30,000 marched through Hollywood and West Hollywood for an "All Black Lives Matter" protest on June 14. Below, National Board member and New York Local Vice President Ezra Knight at a New York protest.

“**WE REJECT AND DENOUNCE POLICE BRUTALITY AND THE CORRUPT SYSTEMS THAT FOR DECADES SUPPORTED A CULTURE OF RACISM, INJUSTICE AND BRUTALITY.**”

members such as Sterling K. Brown, National Board members Yvette Nicole Brown and Michelle Hurd, and others, moderated by National Board member Jason George (see sidebar, page 45). Also, two episodes of the SAG-AFTRA podcast were dedicated to examining the Black Lives Matter movement.

People with disabilities have also faced injustice. According to a 2016 Ruderman Family Foundation study, people with disabilities make up a third to half of all people killed by law enforcement officers.

SAG-AFTRA members are speaking out. Viola Davis has tweeted lists of Black-owned businesses to patronize and highlights injustice throughout her social media posts. Beyoncé has partnered with the NAACP to help fund Black-owned



STRENGTH IN DIVERSITY

The SAG-AFTRA Constitution states, "It is a core value of SAG-AFTRA that our strength is in our diversity. We are committed to the broadest employment and involvement of our members, regardless of race, national origin, ancestry, color, creed, religion, sex, marital status, sexual orientation, political affiliation, veteran status, gender identity or expression, age or disability."



Clockwise above: A tribute to George Floyd in Minneapolis; union members march from Oakland to Berkeley, California, June 13; a protest in New York City's Washington Square Park; and a sign remembering Breonna Taylor at the L.A. memorial for Floyd, June 8. Below, Philadelphia union members join a Black Lives Matter protest.



businesses and, in mid-June, penned an open letter calling on Kentucky's attorney general to bring charges against the police officers who killed Breonna Taylor.

And Michael B. Jordan, one of many high-profile members who have attended protests, has teamed up with Color of Change, a racial justice organization, to launch #ChangeHollywood. The initiative aims to change models of storytelling by investing in Black talent and anti-racist content.

Journalist members have a role to play, too, Dellimore said.

"Have those sometimes-difficult conversations with your colleagues. If you're in a newsroom that doesn't have any diversity in it, maybe you want

to talk to your colleagues and/or your bosses about why," he said. "Something that to me is even more important is to make sure that ... you reach out into your communities and make sure that [underrepresented] people are represented on the air. Do you only talk to African American or Latino experts if the subject is poverty or crime? You know, there are Black economists out there. There are Latina health experts."

No matter whether performers or broadcasters, SAG-AFTRA members stand together in the continuing fight for equality and justice. As union members, we understand the meaning of solidarity and we will continue to stand together to achieve those worthy goals. ●

Diversity in the Newsroom

SAG-AFTRA, in collaboration with the SAG-AFTRA Broadcast Steering Committee, released the following statement on diversity and the news:

The coronavirus pandemic, the resultant devastating economic impact, and the Black Lives Matter demonstrations have exposed inequities in health care, jobs, criminal justice and schools.

These crises have also exposed a significant lack of diversity in many of the newsrooms called upon to report on these issues.

We, the members of the SAG-AFTRA National Broadcast Steering Committee, strongly reaffirm our commitment to fairness, equity, and diversity in hiring, assignment, compensation, training opportunities and advancement in broadcast news organizations.

We believe that radio, television and online news organizations should truly represent and reflect the multicultural communities they serve.

We remember the Civil Rights era — more than 50 years ago — when companies explained their lack of Black, brown, and other non-white minority staff members by claiming they could not find any who were qualified.

We hear the same response today and ask where are they looking?

We urge employers, now, to actively search, to reach out to schools, organizations and associations that connect to the wider communities in order to recruit potential applicants.

We ask employers to devote resources to provide meaningful professional development and mentorship opportunities for their employees.

We believe that diverse voices provide the opportunity to rethink how newsrooms cover many crucial issues, especially the issue of race.

We believe diversity in newsrooms can cause necessary challenges to established majority viewpoints, can help guide what and how stories are covered, can bring better balance and focus, and can ensure that authentic voices of under-covered communities are heard.

We believe that the pandemic, the economic crisis and the outcry over police brutality have underscored the effects of racial inequities that permeate our society.

And, finally, we believe that only a truly diverse newsroom can adequately report on these issues and bring our listeners and viewers the information they need to live their lives and to govern themselves.

DAVID WHITE, NED, DISCUSSES BLACKNESS, STRUCTURAL CHANGE ON NABJ VIRTUAL PANEL



SAG-AFTRA National Executive Director David White was one of the featured panelists in a June 6 discussion of how Black men are depicted in the media. Organized by the National Association of Black Journalists, the *How They See Us* virtual panel was part of the NABJ's Black Male Media Project, which develops training and

mentorship opportunities for African American men working in journalism. Other panelists included CBS News' *60 in 6* correspondent Wesley Lowery, Black News Channel Chairman J.C. Watts Jr. and Deon J. Hampton, a reporter for

the *Cincinnati Enquirer*. SAG-AFTRA member and *60 Minutes* correspondent Bill Whitaker moderated.

The group reflected on the media's treatment of George Floyd, the perceptions of Black men, and how the news cycle plays a role in the public's understanding of the subsequent protests and calls for systemic change.

"At some level, this isn't about how white people see Black people," said White. "This is about the cultural and structural transformation that will need to [take place] in order for Black people to have a different status in our society."

📺 To watch a video of the panel, visit sagaftra.org.

RACE & STORYTELLING

The President's Task Force on Education, Outreach & Engagement kicked off its new *Race & Storytelling* series on June 22 featuring high-profile members and industry insiders. SAG-AFTRA President Gabrielle Carteris opened the webinar, which was moderated by National Board member Jason George. The discussion focused on the racism and racial biases African American performers face. It also explored ways to showcase honest and authentic portrayals of the Black experience and build opportunities for African Americans at all levels of the entertainment industry.

"The reason we're having this conversation is because we're trying to educate folks," said George, who is the chair of SAG-AFTRA's National Diversity Advisory Committee. "People of color know much of the information; they lived this experience. But for people who are not people of color, we're trying to educate them in terms of what our experience has been in Hollywood, in the workplace, living in this country."

Here's what some of the panelists had to say ...

@ Watch at youtube.com/sagaftra.

"You just have to remind people that the doctor does not have to be Asian, the janitor does not have to be an old Black man, the nurse does not have to be a woman. Yes, a disabled actor can be the scientist."

— PARIS BARCLAY, DIRECTOR-PRODUCER

"The business model of the industry is changing. If we are disciplined, and serious about taking what could be incremental change and making that revolutionary change, we could take advantage of that business model switch."

— DAVID WHITE,
SAG-AFTRA NATIONAL EXECUTIVE DIRECTOR



"We have been fighting this fight for as long as I have been in the industry to make sure that the people who are in the makeup and hair trailer actually know how to do Black hair and Black faces."

— YVETTE NICOLE BROWN,
NATIONAL BOARD MEMBER

"Don't ever underestimate the power of a story well told — with Black people in it. People can see themselves in that story."

— STERLING K. BROWN, MEMBER

"Throughout the course of my career so many of the projects I worked on were not run by Black people."

— ROBI REED,
BET VICE PRESIDENT OF TALENT AND
CASTING FOR ORIGINAL PROGRAMMING

"We all have such organic, innate beauty. We don't need to be homogenized into one type of beauty."

— MICHELLE HURD,
NATIONAL BOARD MEMBER

SAG-AFTRA MEMBER ADVOCATES FOR PATIENTS



Alicia Cole has portrayed nurses and doctors on shows like *Beverly Hills, 90210* and *Strong Medicine*. She's appeared in healthcare training videos and public service announcements. But her most prominent role is as a patient advocate.

In 2006, Cole checked into the hospital to have fibroids removed, a condition more common and more serious among women of color. What should have been a few days of downtime turned into a couple of months in the hospital after contracting several life-threatening infections. Ten years later, she faced another series of life-threatening infections. Recovering from both instances took years, nine additional surgeries and 11 blood transfusions.

Between admissions, though, Cole directed her energies toward patient advocacy. She's served on several patients' rights organizations, including the Presidential Advisory Council for Combating Antibiotic-Resistant Bacteria. When sharing her story, Cole always highlights the racial bias she and her family experienced, like questioning why hospital staff treated her father as part of the janitorial services.

"Instead of seeing it as a chance to discuss the culture of care, I was told, 'We don't get many Blacks here.' People of color have to deal with those kinds of things in addition to their health situation," she said.

Throughout her medical odyssey, Cole relied on her union.

"Had it not been for the union standing behind me, the years of medical treatment I've received would never have happened," she insisted.

Cole also utilized the SAG-AFTRA Foundation Catastrophic Health Fund to help pay insurance premiums as well as support from The Actors Fund to cover mounting bills.

"As actors, we take care of our own," she said.

@ To donate to the SAG-AFTRA Foundation Catastrophic Health Fund, visit sagaftra.foundation/donate.



As actors,
we take
care of
our own.

Alicia Cole with former President Obama.

BROADCASTERS CAUGHT IN **CROSSFIRE**



Police briefly detain KPIX 5 News reporter Katie Nielsen in Oakland, California, on June 1.

With protests continuing across the nation, SAG-AFTRA's broadcast journalist members often put themselves at risk while reporting the news. There have been hundreds of reports of aggression against journalists as well as journalists being detained, arrested or assaulted — keeping them from being able to do their jobs.

As the institution that keeps Americans informed and holds the powerful to account, a free press is a key element of a functioning democracy. That's why the First Amendment to the U.S. Constitution guarantees the press shall be free from government interference in the dissemination of information, ideas and opinions. SAG-AFTRA stands with all of its members in ensuring that the rights of a free and independent press continue to be upheld.

"Democracy does not exist without the freedom of the press and, when journalists are attacked, society is threatened," said SAG-AFTRA Vice President, Broadcasters Bob Butler. "Society cannot be fair to all without journalists seeking to report the facts, investigate wrongdoing and hold those in power accountable."

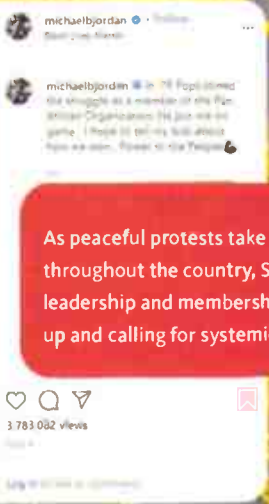
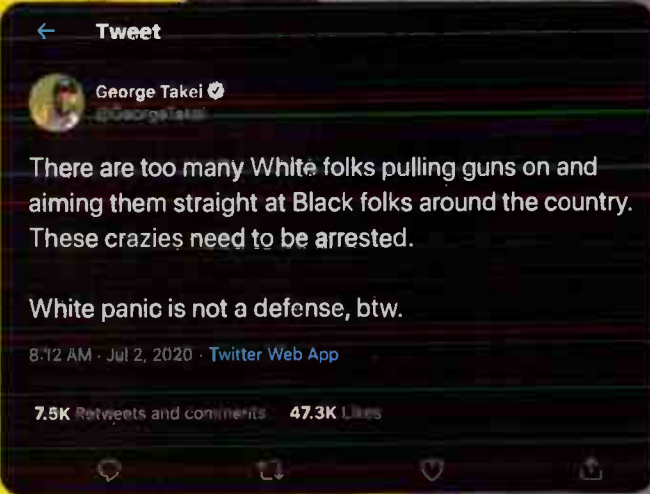
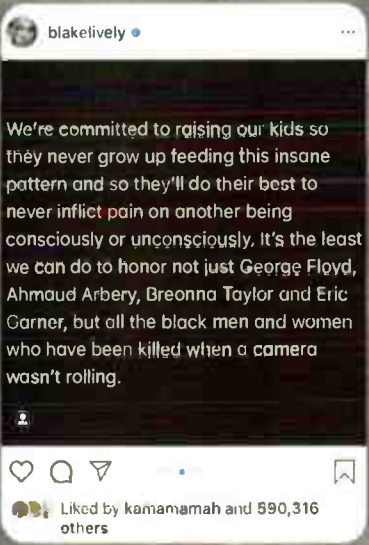
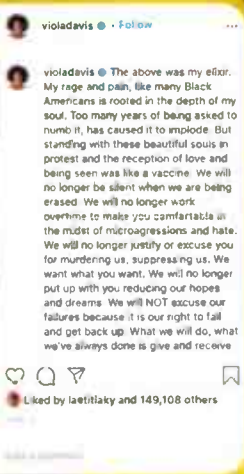
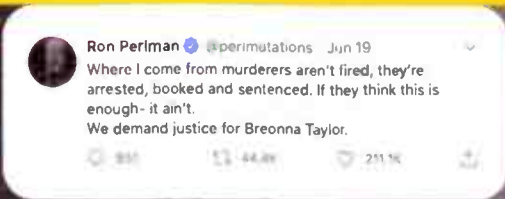
SAG-AFTRA has provided its broadcaster members a checklist of safety protocols and precautions to observe when covering civil unrest, and it works with station shop stewards to ensure members are following enhanced security protocols.

@ For a list of safety tips and resources for journalists, visit sagaftra.org/safety4media.

THE FIRST AMENDMENT

Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the government for a redress of grievances.

MEMBERS AMPLIFY THE MESSAGE



As peaceful protests take place throughout the country, SAG-AFTRA's leadership and membership are speaking up and calling for systemic change.

A Conversation with Broadcaster CAROLYN TYLER

SAG-AFTRA member and broadcaster Carolyn Tyler was a voice in the San Francisco Bay Area for more than 30 years. During her career, Tyler covered homelessness, marriage equality, civil rights issues and much more. She was a reporter at the local ABC News station, KGO-TV, and was part of the team that earned the station a Peabody Award for its exclusive on-air coverage in the midst of the 1989 Loma Prieta earthquake. Her colleagues at KGO-TV called her 2018 retirement the “end of an era.”

In a conversation with SAG-AFTRA, Tyler shared her thoughts on the responsibilities of broadcasters and journalists in media today.

“What’s happening today is a unique situation in our country, and journalists, whether they want to or not, are on the frontlines to tell those stories.

“If you look at the historic Kerner Report made right before Dr. King’s death [in 1968], it said that the press acted as if Black people weren’t part of the viewership and treated us as if we, quote, ‘don’t give birth, marry, die [or] go to PTA meetings.’ In some areas of the industry, things haven’t really changed: the majority of newsroom employees — news directors, managers and executive producers — are still white. And, that’s a problem that comes to the forefront every time.

“I’ve been Black all my life and a journalist for a certain percentage of my life. The two are inextricably linked, and I always wanted to make sure that there was broad coverage through a different lens. I’ll give an

example from ‘92. After the Rodney King incident, there were a lot of demonstrations in the streets and violence. But for me, the final straw was hearing a white male reporter live [on TV] calling the demonstrators ‘thugs.’ It showed a lack of understanding of the circumstances of the unrest. I pleaded with the station’s news director to go to Los Angeles and provide coverage, but I was told I couldn’t go. Still, it meant something to me, and I decided to go over their head and explain to the

general manager why there was no reason not to send somebody of the same color, culture and history and perhaps socioeconomic background to L.A. He agreed, and I got to go.

“I feel like Black reporters are always in the position of being asked to educate and explain, and that’s very tiring. Trymaine Lee, for MSNBC, said once, ‘It feels like a weight because you are tasked with explaining Black pain to a largely white audience.’ And I feel that that’s true: African Americans or people of color can give perspective to the workings behind demonstrations, but it’s up to [white audiences] to educate themselves to get up to speed.

“I think some journalists go into the field and look at it as a glamour job, [but it’s] a way to shine a light on what’s going on in the world. Be willing to set aside preconceived notions and learn your craft. Open your eyes, learn everything that you can about the world-at-large, and shine a light on the positives and negatives in your community.”





UNION PLUS CAN HELP

COVID-19 has impacted all of us. Union Plus can help.

Our Union Plus program partners have accommodations for members struggling during this public health crisis. Participants in our Union Plus Mortgage, Credit Card, Personal Loan, or Supplemental Insurance programs may be eligible for additional hardship assistance through the Union Plus Mortgage Assistance Program and Union Plus Hardship Help.

Visit unionplus.org and follow Union Plus on Facebook at facebook.com/unionplus for ongoing program updates and resources.

Be well and stay healthy,

The Union Plus team

Learn more at unionplus.org



SAG-AFTRA-C19-7-15-2020



Self-Tape Anatomy

While safer at home, work continues with self-tape auditions.

When it comes to auditions, self-taping can seem like a daunting process. But the practice has become an integral part of casting, particularly during the pandemic, and it's a skill that working actors should master.

The change to the casting process provides new benefits for both performers and casting directors. For casting directors, there's now a larger pool of applicants to choose from, and actors have the opportunity to submit themselves for a greater number of roles, while perfecting their auditions before submission.

"My casts wouldn't be the same without it," said Krista Husar, a casting director who worked on *Twin Peaks: The Return*, during a SAG-AFTRA *Casting Directors Talk Self-Tape* panel. "I think of [my work] on big studio films and TV shows, and there are four leads I wouldn't have had without self-tapes."

That doesn't mean that there aren't challenges. After all, performers not only need to prepare for the audition, but also have to set up their space, make the recording and, in some cases, edit their work.

What do you need to know when self-taping? Here are some words of

advice from SAG-AFTRA sponsored self-taping workshops featuring casting directors from around the country, including Husar and casting directors Caroline Liem (*Jimmy Kimmel Live!*); Tracy "Twinkie" Byrd (*Fruitvale Station*); Jenny Jue (*Snowpiercer*); Arlene Schuster, a commercial casting director with more than 2,000 credits; and film, television and new media casting director Jason Kennedy (*NCIS*). Participants served on various SAG-AFTRA panels, including the President's Task Force on Education, Outreach & Engagement's *Self-Tape Like a Pro* webinar in May and the PTEOE's *Self-Tape for TV Basics* livestream in July.

The Recording & the Performance

Although it may seem like there's a lot of focus on your recording equipment, remember that the purpose of the tape is to showcase your skills to the casting directors.

"The priority is that you give us a great performance [and] preparation is half the battle," said Kennedy.

For actors, this doesn't just mean practicing your sides before you begin the recording, but learning what you can about a product or brand, the director's or producers' previous projects, and the tone and pace of a film or TV program.

Said Kennedy, "A lot of times, you have the ability to watch an episode, or if you are familiar with a show, you already know what we're expecting and how to jump into the character," said Kennedy.

When you feel you're ready to record on your smartphone, digital camera or even

your computer, do what you would do best as if you were auditioning in person: Make a connection. Look up and try to connect with your eyes, and be mindful of your movement, particularly when coming in and out of the frame.

"You don't have to physically enter or exit," noted Los Angeles member and self-taper Tim Powell. "Just pivot or turn in frame to give the same effect."

And, this isn't an Instagram video: Be sure to record in landscape mode (horizontally) unless otherwise instructed.

Lighting & Sound

Given that a self-made audition tape may be their only chance to see you, casting directors agree that proper lighting is one of the most important details to consider when recording. At the same time, they advise against an elaborate setup.

For illumination, casting directors advocate using a ring light. Ring lights are not only lightweight, but come in various sizes and provide lighting options that work with different skin complexions, noted Summer Selby, an experienced self-taper from the New Orleans Local.

"A ring light has the capability of being very bright or dimming or soft. It can also add or decrease warmth," said Selby.

If you have already invested in an elaborate lighting setup, Powell, who has hosted the L.A. Conservatory series *Self-Tape Solutions*, suggests using what he calls "The 1-2-3-45 Method" for setup.

The method utilizes three types of lights — the key light, or main source of light; the fill light, which supplements the key light and lightens shadows; and the backlight, which illuminates the body from behind — all angled at 45 degrees.

Backdrops are also an important tool to utilize for lighting. Utilize a solid-color backdrop rather than one with a bold pattern or home wallpaper. Experts agree blue is the ideal color, although gray, green or eggshell white are also acceptable.

Affordable pop-up backgrounds also make for a simple solution.

"It's best if [the backdrop] is not stark white," said Schuster. "You don't want to blend in or, if you have a darker skin tone, be blown out."

After lighting, audio quality is another element to consider. As the sound quality on smartphones and cameras has become more sophisticated, it's easier to record without the use of microphones —

although, there's nothing wrong in purchasing one.

"The sound quality on a wired mic might be even better than what's on your device, and it could really make a difference," said Kennedy.

Regardless of your decision, make note of distracting noises that may be picked up: street noise, smoke alarms or appliances, ringtones, fans or air conditioners, and chatter from passersby.



@ For more self-tape advice, visit [youtube.com/sagaftra](https://www.youtube.com/sagaftra).

The Reader

Casting directors and experienced self-tapers agree that actors make the best type of readers, but it's paramount to make sure they aren't a source of distraction in your audition tape, whether it be through their delivery or, more commonly, volume.

"If you have a reader that is louder than you, obviously that's not ideal," said Kennedy. "The priority is for [casting directors] to hear *you*; you want to be the focus of everyone's attention."

Make sure that you are positioned closest to the recording device and, if necessary, have your reader stand farther away to read.

Of course, there may be times when an extenuating circumstance may leave you without a colleague. Casting directors stress that not having another actor around should not stop you from recording an audition. Ask a friend or roommate, family member or your significant other.

"As long as you have somebody you can connect with, it's okay if they sound stiff or aren't a pro," said Husar.



Slating

This might seem like the most straightforward aspect of your tape, but in actuality, there is no one-size-fits-all format for your slate. While it's true that all slates require at least your name and a full body shot, Liem points out that every slate, like every role, also calls for you to present yourself in a different way.

"Let's say you audition for a commercial ... and then you audition for a wartime drama. You are not going to have the same slate," said Liem. "What I love is when the slate gives me a flavor, a vibe, of what I'm about to see."

It's also helpful to make your slate a separate recording from your audition, and when submitting for a role, be sure to include both the slate and audition videos. This is an especially good practice, as some casting directors, like Byrd, may use your slate for other purposes.

"If my director needs to see a little more, like the actor's personality, and there's not enough time [to have them come back in], I use their slate [as additional audition material]," she said.

The best way to ensure your slate has what the casting director is looking for is to read the submission instructions carefully, and if there are any details that need clarification, have your representative reach out on your behalf.

Wardrobe & Props

It may be tempting to dress in costume or use props to stand out from other submissions, however, the consensus among the casting directors is that your outfit should not distract from your audition. Wearing an elaborate costume does not improve your chances of being chosen, but if you decide to embody a character through your outfit, try to be subtle.

"You can suggest the character [through clothes], shoes or a piece of jewelry," said Husar.

For commercial auditions, using a stand-in prop can help display the specific gestures a role calls for. Schuster recommends that performers who often do commercials create a prop box for their items.

"Remember, commercial advertising is about [viewers] quickly engaging with the actor on screen, and that's often with [the product on hand]," said Schuster.

Just make sure to keep props nearby but out of frame when not in use.





Sides

One of the biggest differences between recorded and in-person auditions is the easy accessibility to sides or cue cards. Recording a self-tape audition allows time to practice lines, but you can record as many takes as necessary. If you are more comfortable having your sides near as reference, be mindful of not having them in hand during recording.

"Secing sides in-frame is more distracting if [casting] never gets the advantage of seeing you in person," said experienced self-taper Aubrey Mozino, SAG-AFTRA Los Angeles NextGen Performer Committee vice chair. "The good news is, you can try taping the sides or a few key moments [near you] to steal a glance without making it obvious."

Editing & Submitting

It's ideal to submit your audition along with your slate as quickly as you can. A quick turnaround not only showcases professionalism, it places you within the timeframe that casting directors are most actively looking for performers.

Powell encourages performers to send a submission within the first two or three days an audition is advertised — if not sooner. "Say the audition comes in on a Sunday and it's due by Friday. If you can turn it around that day, that's perfect [because] that means it'll be one of the first seen," said Powell. "But if you don't get it in until Thursday or Friday? That role has already been cast."

Both Schuster and Kennedy advised actors to take advantage of the simple editing features that come on your phone. You can also download an app like Magisto or InShot to make trimming a video easier. However, if you're editing on your tablet or computer, iMovie or QuickTime Player are fairly easy video editing programs to use, and there are dozens of video tutorials that teach you how to use them. But remember, the point of editing is simply to remove unwanted or awkward parts of your performance. Adding things like on-screen titles and text or creating transitions can be distracting, and it's best to leave them out.

A common obstacle actors face when sending a self-tape audition is file size. Even after editing, a file can simply be

too large to send via email. In those circumstances, Kennedy recommends uploading your audition to a video-sharing site such as Vimeo or Google Drive, a file-sharing site like Dropbox, or a casting site like Eco Cast and Breakdown Services. This not only makes sending a file less frustrating, but can ensure that casting directors can play the file and keep production details from leaking. Still, every casting director has their upload preferences, and the best way to make sure that you are following their guidelines for sending your audition is to reference their instructions. Also, make sure that your agent or manager is informed when your audition has been sent.



SELF-TAPE AUDITIONS are being used more frequently, but one thing that hasn't changed is the fact that casting directors are looking for your best performance. As you learn to be more comfortable making a self-tape, do not be discouraged if they don't land you the perfect role right away.

"There are a thousand reasons why you

didn't get a role, and 999 of them have nothing to do with you being a 'lesser actor' or less experienced actor than the person who did book the role," said Jue.

"You've already made it. You are uniquely yourself and no one else can be you. And that's an awesome thing: It fits somewhere," said Byrd.

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Voiceover performer
Dee Bradley Baker
in his home studio.

Create a Home Voiceover Studio Like a Pro!

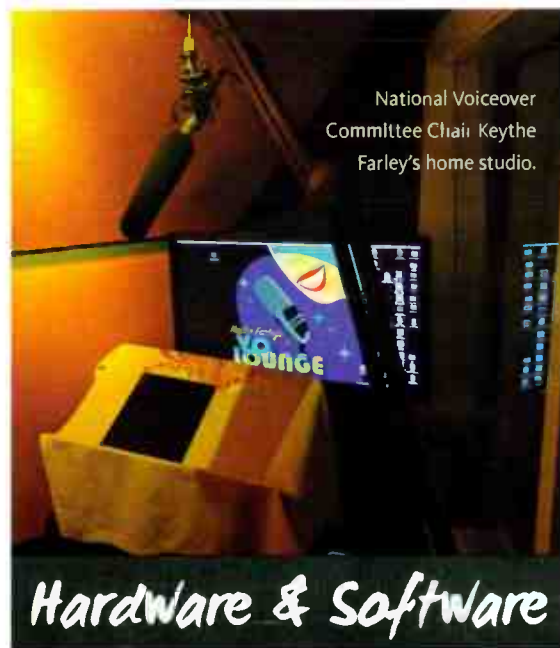
It goes without saying that performers have seen great change in the entertainment industry due to the COVID-19 outbreak. However, as many await the restarting of productions across the country and adjust to a new normal, voiceover performers continue to work.

"While most production may be shut down, Disney Animation is still cranking," said SAG-AFTRA National Voiceover Committee Chair Keythe Farley during the June 9 President's Task Force on Education, Outreach & Engagement presentation *Mastering the Basics of Home VO Studios*. "And while the Warner Bros. lot is quiet as can be, folks in the video game department are doing more work than ever."

SAG-AFTRA voice work has a wide reach in animation, video games, audiobooks, podcasting and even commercial and industrial work.

For performers looking for work-from home opportunities or those considering a transition to a new part of the industry, voiceover work may be a viable option. Along with taking voiceover classes and creating a reel, they will need studio space in the home.

This isn't to say that your studio has to be an exact replica of a professional studio hooth, but there are some simple things you can do to get started. Here are some techniques and words of wisdom to consider as you begin to construct a studio of your own.



National Voiceover
Committee Chair Keythe
Farley's home studio.

Hardware & Software

The most important tools needed to begin building your home studio space are, well, the tools themselves. Unlike self-tape auditions that involve a comparatively simpler setup for recordings, your home studio space needs to be equipped with

hardware and software that can produce a high-quality recording and allows you to send submissions to employers in a timely fashion. SAG-AFTRA Foundation Don LaFontaine Voiceover Audio Engineer and Booth Director Mike Varela points out that "high-quality" doesn't have to be expensive. These are the crucial pieces of equipment needed:

YOUR COMPUTER. Whether you use a desktop or laptop or a Mac versus a PC, age is the most important factor to consider when it comes to your computer. The older a computer is, the more prevalent hardware issues become, which can affect audio quality. A common and noticeable hardware issue is fan noise.

"As a computer ages, [its] fans begin to kick in, and in the audio world, you want to keep fan noise out of your recording," said Varela.

However, if replacing a computer is too much of an investment, a solid state drive can be helpful. An SSD has the advantage of running more silently than internal computer drives, which cuts down on noise.

YOUR MICROPHONE. Voiceover artists have the option of purchasing either an analog mic or a digital USB mic. Most industry professionals use analog, as it can provide better sound quality, but it should be noted that these types of mics require additional purchases, such as an audio interface or sound card. USB mics, however, are often less expensive and easier to work with, as they can be plugged directly into your computer without the need for an additional audio interface.

Whichever you choose, what's important to remember is that your mic is an investment, and as SAG-AFTRA Foundation National Director of Voiceover Programs Aric Shuford notes, a pricier item may generally serve you better in the long run.

"A \$50 mic is not going to be the same as buying a \$200 mic that's going to have better innards [and] reproduce sound a lot better," said Shuford. "This is an investment, so if you spend a couple of hundred bucks on that microphone [and] take care of it, it's going to last for 10, 15 years."

YOUR HEADPHONES. Brands such as Sony, AKG, Sennheiser and others come in a range of different looks and prices. For those considering their choices, Varela recommends purchasing headphones that go over the ear and are *not* noise canceling.

"You're looking for reference, or flat audio, to come back from the microphone ... [because] you really need to hear all the artifacts in the recording," said Varela, referring to factors like frequency changes, movement and loudness.

Also be mindful of fatigue. Wearing headphones for hours at a time can cause headaches and other adverse effects. If you're able, test a pair to ensure they are the right fit and limit your usage to a few hours.



If you've ever made a self-tape audition for a film, TV or commercial gig, you know the importance of having a quiet space free of distractions or interruptions. The same is true for audio recordings: In order for a recording to be usable, there needs to be as little noise as possible.

Creating near-silence may seem daunting, but, luckily, many homes already come with an enclosed space: the closet.

As a "space within a space," closets are already largely isolated from sounds that are hard to control, such as traffic. In turn, this makes it easier to address more manageable sounds like home appliances or central heating/air. While many professional studios use professional-grade acoustic insulation, Shuford, Farley and Varela recommend using blankets or a carpet on the floor to better your acoustics. Software can also help lessen noise as many plug-ins include tools to specifically address noise reduction. Several recording programs such as Pro Tools, Reaper, Logic and Sound Studio come equipped with multiple plug-ins, but plug-ins can also be purchased from other developers to operate within different recording programs, as well.



As you start producing voice auditions and other audio recordings, there are a few habits you should begin to develop. First, follow a set order of

7 items needed to build the foundation of your home studio:

Studio Gear List

1. Computer (Mac or PC laptop/desktop approximately seven years of age or newer)
2. Microphone (analog or USB)
3. Cables (XLR for analog or USB)
4. Audio Interface/ Sound Card (for analog microphones)
5. Pop Filter
6. Microphone Stand (with boom arm or a desktop stand depending on the size of your space)
7. Headphones (closed back versions; no noise-canceling models)

Software Options

These programs came highly recommended by our experts:

- Pro Tools
- Twisted Wave
- Audacity
- Reaper
- Logic
- Sony Sound Forge
- Adobe Audition
- Sound Studio
- Source-Connect

operations to ensure the correct audio input device — audio interface (with analog microphone) or USB microphone — is selected and picking up sound. Varela cautions those using laptops to be aware of where the audio is being sourced.

“Laptops have built-in microphones that pick up sound, and the order in which you plug in devices might mean the difference in using your nice microphone or the one in your laptop,” he said. “You need to explicitly choose the hardware so your computer doesn’t make the assumption for you and choose the wrong microphone.”

In general, get into the practice of checking the audio settings in your software program before every recording.

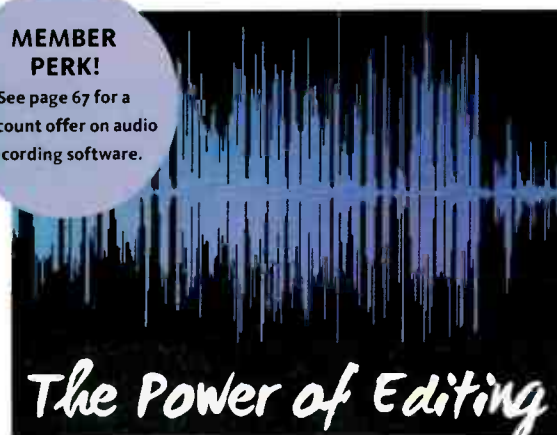
Most importantly, as you get started with voiceover, you may find yourself focusing on the technical aspects of your recording. But remember, your main priority during recording is your performance and delivery.

“You’re here as actors first and technicians second,” said Varela.

Do as many takes as needed, but if a mistake is made, don’t stop the recording; pause, breathe and keep going, and know that you can edit afterwards.

MEMBER PERK!

See page 67 for a discount offer on audio recording software.



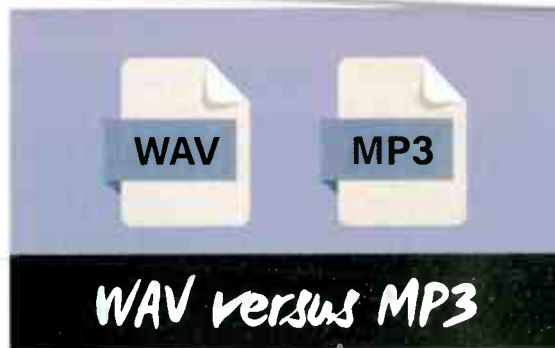
Speaking of editing, there are some basic techniques that new voiceover performers should learn and utilize when recording: deleting, comping and normalizing.

While deleting is a straightforward action used to remove the unwanted parts of a session take, comping or compiling takes things one step further by piecing together parts from different takes to make a newer, smoother and more cohesive recording.

Normalizing is a way to change the overall volume of your recorded audio in fixed increments to reach a target level. Normalizing can be advantageous if you are employing either of the aforementioned techniques when submitting voiceover auditions or if your recording is later edited to include dialogue

with other performers’ voices and matching levels of volume is desired.

Fortunately, normalization is a feature that is standard in all recording programs and can be executed with the click of a button.



It may seem like a conversation about WAV and MP3 audio files was best had about a decade ago, but, even today, it’s important to know the differences and benefits of both formats.

WAV stands for “waveform audio file,” and it is an uncompressed or “lossless” audio file format that can be edited without affecting the quality of the recording itself. An MP3 (“MPEG audio Layer 3”) file is a compressed audio file format that makes it easier to send audio electronically and can shorten upload times due to the compression and smaller size of the audio file. The difference between the two is that while WAV files can be edited at a later time, MP3s are permanent.

Said Varela, “You can never gain back [missing or damaged audio] quality on an MP3.”

Both formats have their strengths and weaknesses, and it’s best to save as both a WAV and MP3 to retain high audio quality for both learning and work purposes.

VOICEOVER WORK requires the same level of dedication, investment and experience as any other type of acting or work within the industry, and building a studio is an investment in your future.

“The idea is that this money that you’re spending is not making you poor; it’s giving you an opportunity to make more money than you spend,” says Farley. “That’s how entrepreneurs work, and that’s what we all are as actors: We are entrepreneurs.”

This information is not intended to imply an endorsement of any individual, product or company by SAG-AFTRA. It is given for informational purposes and may not be a suitable substitute for the advice of other industry professionals. You should always use good judgment in these matters and should not act or refrain from acting based solely on information provided here.

@ View the PTEOE presentation *Mastering the Basics of Home VO Studios* at youtube.com/sagaftra.

SAG-AFTRA Foundation Offers FREE Voiceover Classes

Due to COVID-19, the SAG-AFTRA Foundation’s Don LaFontaine Voiceover Lab in Los Angeles and the EIF Voiceover Lab in New York are operating virtually. Many of the Voiceover Labs’ classes, programs and services are now being offered online, including online booth sessions (for real-time recording of voiceover with a VO Lab audio engineer), online voiceover consultations (for discussing voiceover-related topics with a VO Lab audio engineer) and more. Visit sagaftra.foundation to create a SAG-AFTRA Foundation user account, complete the VO Lab eligibility process and sign up for classes today!



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SAG-AFTRA-CR-7-15-2020

On Location

News from Locals Across the Country

Stepping Forward

Even though it's not Friday, we're taking this opportunity to flashback to our SAG-AFTRA National Convention and hear from some who were elected first-time delegates and/or local board members.



Vanessa Thorpe

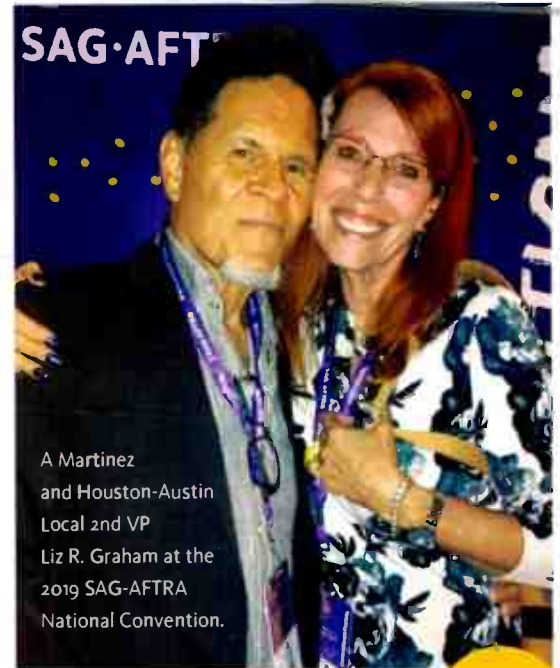
New York

From the time I landed in Cali to the time I boarded my flight back home, I learned what it really meant to be #UnionStrong. As part of the New York Local, I was prepared as a first-time delegate at the SAG-AFTRA National Convention.

Guess what? I was ready and not ready for what I walked in to — and that's a good thing. It was hard work, from the process of submitting resolutions, to endorsing them and following the chain that ends in voting for constitutional amendments and new officers. I'd love to say everyone agreed on everything we were tasked to vote on, but, no. We are a vocal group with many opinions and points of view. You could feel the energy pulse through the room, sometimes negative and sometimes it breathed with solidarity. Delegates are a passionate group and we care.

Evoking change. It's what we do, and our union does it better because we anticipate and are ahead of the curve.

Every time I voted, I felt the weight and impact of our collective voice. If anyone out there also wants to be of service, there's a seat at the table. ●



A Martinez
and Houston-Austin
Local 2nd VP
Liz R. Graham at the
2019 SAG-AFTRA
National Convention.

Los Angeles

A Martinez

One of the more delicious secrets of our profession is that if you choose to become an actor, you may very well end up spending significant portions of your life in the company of other actors — that particular slice of humanity that combines an appetite for attention with a reverence for storytelling to such compelling effect. In my experience, there is no cohort of humans more fascinating and consternating and inspiring than actors gathered with a purpose, and feeling this proven yet again was a pleasure writ large at the SAG-AFTRA convention.

It's easy to forget that all of us, despite the partisan differences that have lingered from our merger, have much more in common than not. And for that saving grace, we should be on our knees in gratitude.

Because the same pressures threatening the future well-being of workers all over the world have fallen hard upon our union, and in a rush. The business that sustains us is changing faster and more radically than ever before, and if we are to hold on to the economic power we've forged over the decades, we're going to have to fight for it. It was a revelation and a call to arms to witness the clarity with which our institutional leadership recognizes this stark fact, and is preparing to meet the challenge. ●

Keith Meriwether

Atlanta

As a longtime stunt performer, I was familiar with that tightness in my chest, the rapid heartbeat and the multitude of thoughts racing through my mind. I was not, however, about to fall off a horse, roll a car, or be set on fire. No, I was at the SAG-AFTRA National Convention, representing my peers for the first time among delegates from all across the country. It was both an honor and a tremendous responsibility.

As I signed in and received my credentials, I could not help but think of all the other delegates attending this convention, and all those who had come before, who helped to shape SAG-AFTRA into the organization that it is today — people with myriad differing thoughts and opinions about how to best serve our membership, but despite the differences, all with a desire to better the lives and careers of all our members.

I feel a great pride at being trusted by my fellow members to represent them and their interests. I hope more of our members will decide to get involved and lend their voices to the discussion. ●



Sia Moody

I've been an active member of the union since 1998. SAG-AFTRA has benefited me in innumerable ways throughout my career, and I believe that serving on the board is an opportunity for me to give back. Previously, I served on a number of committees, including the National Commercial Performers Committee and the Central Midwest Regional Code Committee.

I joined the local board because I felt as though my first-hand knowledge and experience could help as we all work together to navigate the challenges we are currently facing due to the ever-changing landscape of the industry.

Also, I desired to help problem-solve and contribute to the conversations. In the process, I've become more educated on contracts and the collective bargaining and organizing process. I am also at the forefront of the current challenges and aware of what SAG-AFTRA is doing to protect its members. Armed with this knowledge, I have been able to help educate and inform others.

I highly recommend that other members get involved, stay active, engaged and educate themselves. Not only is being a board member a great opportunity to serve, but there is the opportunity to learn, and knowledge is power. Show up, be inspired and be collaborative! Your career will thank you! ●



Chicago

T. David Rutherford

The 2019 SAG-AFTRA convention was my first time being around SAG-AFTRA members from outside our local. It was a wonderful opportunity to meet and interact with so many different individuals and locals, with the common goal of making our union better for its members. The keynote presenters were first rate. I'm very impressed with our staff and their commitment to serve our members. The member leadership handled tough situations on the floor with professionalism and patience. Though it was challenging wading through a seemingly endless list of resolutions, I am proud to be a SAG-AFTRA member and look forward to the next convention. ●

Colorado



Mike Caprio

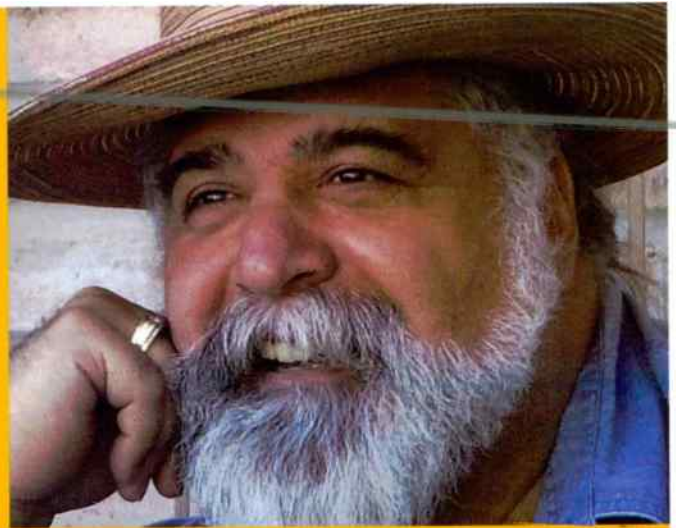
I am an actor and voiceover artist. In 2019, I was elected to serve for the first time as a board member for the Arizona-Utah Local. I currently reside just south of Tucson, Arizona.

Originally from Connecticut, most of my professional work was primarily in the New York metropolitan area. I was fortunate to have an abundance of opportunities on the East Coast. Shortly after my relocation to Arizona, I discovered the Arizona Film and Tax Credit bill had expired. That was over seven years ago, and nothing comparable has been introduced and adapted to our legislation since.

I have always been an individual who likes to be involved in charity and volunteer work. What better way to support my own professional organization than to become an active volunteer with my SAG-AFTRA local? Bringing the film industry to Arizona is one of my goals.

I've contacted my friend and state representative to assist the Arizona film industry with the advancement of a new bill. Arizona needs this now — especially with the onset of the COVID-19 disruption during 2020. I hope my fellow local members will get involved and do their part, as we have strength in numbers. ●

Arizona-Utah



Nikki Dixon

After joining the Dallas-Fort Worth Local Board in 2017, I was approached by other board members to run for a convention delegate position in the next election. I had no idea what that entailed, but I knew I wanted to be more involved in my career and the union. I was told that it would be fun and a great networking event, but had no idea how much work it would be. I was excited to get a firsthand look into how committees are formed and how resolutions are presented and passed. I wanted to attend the convention because I feel like union service is a lot like voting. You really shouldn't complain if you don't get involved and use your voice. ●

Dallas-Fort Worth



Kimberly Stump

Kimberly Stump served as a first-time delegate to the 2019 SAG-AFTRA National Convention. For Kimberly, convention represented a way to get back into union service. She was a member of the Michigan Council then Local Board of legacy SAG and SAG-AFTRA from 2008–2013. After five years of service, Kimberly decided to step back from the board and focus on other areas of life. The satisfaction of serving her union brothers and sisters always remained with her. In 2019, she decided it was time to run for the Michigan Local Board and for convention delegate. Kimberly wanted to give back again, and union service was the perfect vehicle for her. Kimberly left a lasting impression on all those she met, and she worked hard to serve SAG-AFTRA and Michigan. Kimberly saw serving as a first-time delegate as being “an ambassador of goodwill from Michigan.” She met many fellow members from around the country at convention and enjoyed connecting with fellow delegates. Sadly, we lost Kimberly in December 2019. The entire Michigan convention delegation treasures those four days spent with her. Hopefully, she will be an inspiration to members to answer the call to serve and to do it with a smile. ●

Michigan

— by Michigan Local President Eric Wydra



Kimberly Stump with Michigan Local President Eric Wydra at the national convention.



Beatrice De Borg

As a young actress from Switzerland, I immigrated to New York City, became an Equity member, then got cast in a major studio motion picture and joined SAG. This was a pure blessing, because in my native country there is no union that protects actors. Since then, I have enjoyed being a member of SAG-AFTRA, with all its benefits and protections for us entertainers.



A few years ago, I moved to Las Vegas. There is not much filming going on in this beautiful state, and principal roles are very scarce. I ran for office to help change this unfortunate situation and help my fellow local actors to get more principal work. Being on the board of a SAG-AFTRA local gives me a voice, allowing me to work with my fellow board members on a plan to attract more film and TV productions to Nevada.

Last year, I was invited to the SAG-AFTRA National Convention in Los Angeles as a delegate. It was an absolutely amazing event! I enjoyed exchanging ideas and experiences with the leadership, the president and all the delegates. Making a difference by discussing and voting on significant legislation for this important national union and its membership was the highlight! ●

Dan Stearns

At a Mississippi member meetup in the winter of 2019, I became acquainted with some of the folks hoping to reinvigorate the leadership of the New Orleans Local. I also met our outstanding staff member, Lisha Brock. Eighteen months earlier, I had moved from Chicago to accommodate my wife's career and hoped that getting involved would allow me to meet members in my new local and get to know the scene.

I agreed to run for delegate because I was — and am — really interested in governance. I wanted to see how the convention worked. I wanted to get into the weeds on policy. I wanted to contribute.

I participated in the drafting of a proposed resolution. I read every other proposed resolution, gave each thoughtful consideration, and formed an opinion. At the convention, I voted my conscience on every one of them. I learned a great deal and feel that I served my union. I also caught up with friends in the industry in Los Angeles and even renewed a couple of friendships among delegates with whom I had worked in the past. ●



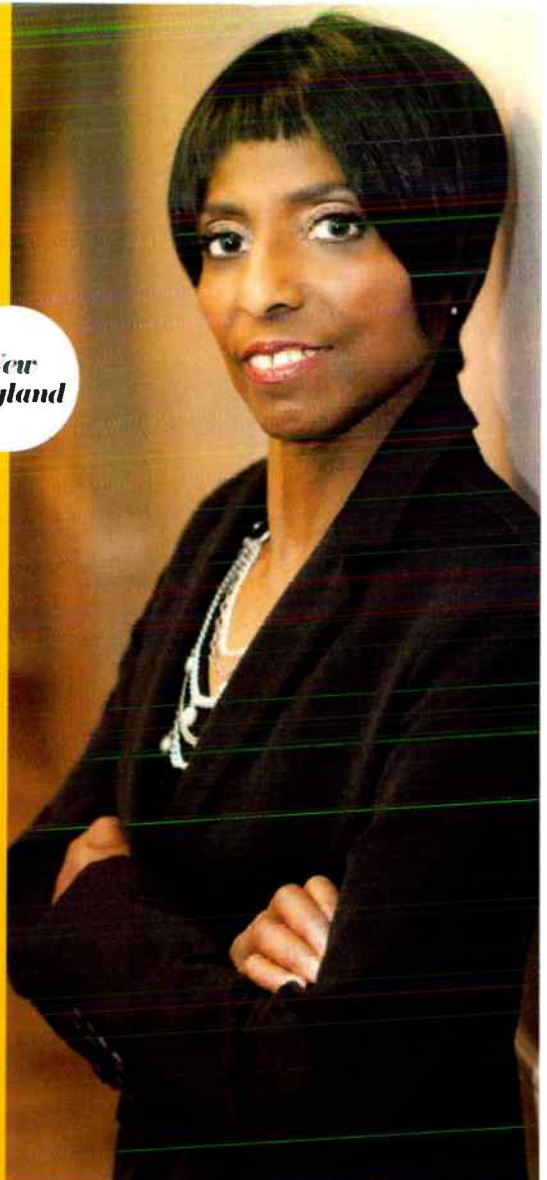
Gilda James

Twenty-two years ago, with the encouragement of my brother, Harry Thomas, my husband Chris and I joined the union. Union membership has provided better pay, benefits and opportunity. Initially, I paid my dues, sought work and voted. Over time, I was seeing many of the same people making friends and networking.



A few years ago, I moved from southeastern Connecticut to north of Boston. More opportunities have presented themselves and I became more involved in my community and the union.

In my new role as a New England Local board member and delegate, I attended the 2019 SAG AFTRA convention in Los Angeles last October. What an extraordinary experience! Meeting the SAG-AFTRA leadership along with many celebrities highlighted the trip. There is so much more to union membership than filing claims. You need to get involved. ●



On Location



Ed Moy with fellow members Amy Hill and Janet Dwyer.

San Francisco-NorCal

Ed Moy

This past year, I was among the delegates who were fully funded by the union to attend the national convention. Funded delegates get all the perks of paid travel costs, hotel accommodations at The Beverly Hilton and meals covered during the convention. There was a fantastic special gala award night and film screening of Tom Hanks' *A Beautiful Day in the Neighborhood*. It was a great opportunity to network, learn and gain insight into the union. All in all, it was a rewarding experience. I met many of our union leaders, including President Gabrielle Carteris and Executive Vice President Rebecca Damon. I also got to chat with *Magnum P.I.* series regular Amy Hill and other Asian Pacific American actors like Clyde Kusatsu and Rob Schneider, as well as meet other fantastic members from across the country. ●



Nicole Izanec

I got involved as a convention delegate because I wanted to make a difference. I didn't really even know what that meant at the time, but I was convinced I'd work to do whatever I could. I had an agenda: women's safety issues on set, tackling non-union background and increased pay for photo doubles. I arrived on opening night and was overwhelmed by the newness and stood dazzled by the new faces and shrimp cocktail. This was only a get-to-know-you event — phew. Tomorrow, we will get to work.

There I was with my voting buzzer at The Beverly Hilton, first convention as a national delegate. I met members from the small locals, mid-sized locals and the New York and L.A. delegations. Next, it was time to vote. I had my notes and read up on the issues I would be voting on. Then, my voting machine didn't work. Oh, no! Then some of the others' machines did too, and it was unifying. I was no longer nervous. It worked out, and we did what we came for. It was a roller-coaster immersion into how decisions are made. I laughed, I cried, I learned a lot. Not all of the votes went my way, but I left satisfied. ●

Philly

Michelle Damis

Portland

In October, I attended my first SAG-AFTRA convention. I was greatly inspired by the thoughtfulness that went into many of the resolutions that we heard on the floor and voted upon. Resolutions from all over the country, from new members, from experienced veterans, all wanting to enhance the SAG-AFTRA member experience in some way. I was thrilled to learn our strategy in the area of commercials is already paying off with a 16% increase in revenue in the first quarter, and this makes me very hopeful for upcoming contract negotiations in other areas.

Overall, the experience was educational, inspirational and confirmed my belief that when we stand together and have a goal, we *will* have impact. Now back in

Portland, I'm eager to find those of you willing to stand with me and our local board to make our area stronger. ●



Portland Local President Michelle Damis with Local Vice President Harold Phillips

Robert Fuentes

Seattle

Unconventional was not an understatement ... As secretary for SAG-AFTRA Seattle, I was offered a great opportunity when I was selected as a delegate to the SAG-AFTRA National Convention. As a politically motivated individual (I was elected Washington state delegate for two presidential elections), I was looking forward to participating in the democratic process for our organization.

I am a dual cardholder, I'm a glazier by trade, and I enjoy the debates, the noise and the camaraderie at these types of events.

Except for a few glitches in the voting process, the organization of the staff and leadership were the glue to keeping it all together and getting through a very ambitious agenda. The

breakout sessions were insightful, leaving me wishing for more time to attend more of them.

I came back to Seattle exhausted and informed. I look forward to attending more of these in the future! ●



Robert Fuentes, right, with fellow delegates at the SAG-AFTRA convention.

Leanne Natsuyo Teres

Meeting in person many wonderful and talented SAG-AFTRA members and the awesome helpful staff of SAG-AFTRA, attending an advance screening of *A Beautiful Day in the Neighborhood*, and being part of the gala that included the American Scene Awards and George Heller Memorial Awards ceremonies was the icing on the cake! The "cake" consisted of the most rewarding opportunity to review before the convention many proposals that many members worked so hard to put together and submit. At the convention, the fast-paced momentum of very rich opportunities continued. Most of the delegates' time and energy was devoted to voting on a great number of resolutions. These resolutions went through review after being submitted as proposals, and then presented to the delegates for a vote. Such a rewarding experience to represent the Hawaii Local at the convention, knowing that I had a voice through voting for proposals that would move us forward in this industry and as a union. An experience all members should have. I encourage all in the next election cycle (2021) to go out and seek through the nomination and voting process a convention delegate position. It is an excellent opportunity to serve in our wonderful union! ●



Leanne Natsuyo Teres with SAG-AFTRA VP, Los Angeles Clyde Kusatsu.

Jackie Jones

Getting involved was a major tenet of my Air Force career. We were always encouraged to serve in the local community and to seek further education. I guess those habits followed me into this next chapter of my life, as well as my new chosen profession. I am honored to be a part of this community, and serving on the local board has not only educated me, but kept me in touch with the amazingly talented and knowledgeable people in the SAG-AFTRA New Mexico community. Being a board member has helped me understand the business side of things, which I can then impart to my fellow local union members. This may not be the most exciting undertaking for every actor, but it is a useful and necessary one, and I am diggin' it! ●



SAFETY

Continues from page 39

Production is to be divided into three zones: A, where cast and crew must work in close proximity without protective gear; B, areas outside the central core, such as a production office, that are related to the shoot but where workers can wear protection; and C, the outside world, places such as homes and hotels, where cast and crew go when they are not working. Anyone moving into zones A or B for the first time must be tested. In addition, people in Zone A are to be tested three times a week, while those in Zone B must be tested at least once a week.

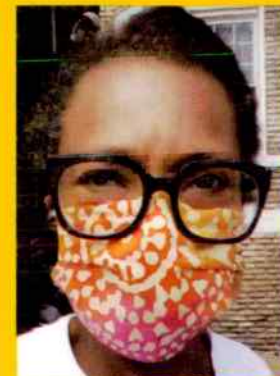
The Safe Way Forward calls for the hiring of a health safety supervisor to enforce and implement COVID-19-related safety practices. The protocols also require a fully staffed Health Safety Department. Its manager would oversee the execution of these directives in conjunction with the directors' team and other department heads.

"[W]hile films and television shows are important, they do not trump the importance of getting the people who make them safely home to their families or loved ones," it states. Addressing employers, it says, "[W]e are willing to go to great lengths to ensure a safer environment for all of us. We hope you are as well."

@ For all the latest information, visit sagaftra.org/backtowork.

Staying Safe About Town

National Board member and New York Local Board member Joseph Melendez and New York Local Board member Avis Boone keep covered when out and about. Be like Joseph and Avis!



In Memoriam

We honor the memory of members whose deaths were reported to SAG-AFTRA between May 1, 2020 and July 15, 2020



EARL CAMERON



NICK CORDERO



CHARLIE DANIELS



HUGH DOWNS



PHYLLIS GEORGE



MARY PAT GLEASON

Shelley Ackerman	2/27/20	Michael C. Buchanan	4/16/20	John A. Drake	3/4/20	Chip Hipkins	2/15/20
India Adams	4/25/20	Rick Burt	11/25/18	Milt Earnhart	6/6/20	Frank Holgate	1/3/20
J. Todd Adams	4/9/20	R. D. Call	2/27/20	Barton M. Eckert	5/14/20	Erik Holland	4/6/20
Patricia Alice Albrecht	12/25/19	Earl Cameron	7/6/20	Lu Elrod	4/12/20	Ian Holm	6/19/20
Christine Ruth Allen	4/4/19	Michael Carey	6/12/20	Dean Engelhardt	4/20/20	Roy Uwe Horn	5/8/20
Gary Allen	6/6/20	Chet Carlin	4/6/20	Michael C. Fahn	12/8/17	Gordon Hunt	12/17/16
Gene Anselmo	9/15/19	George Cedar	9/25/16	Francisco Fuertes	4/1/20	William Dennis Hunt	6/14/20
Paul Anselmo	12/15/19	Ken Chapin	6/7/20	Marie Gallagher	6/15/20	Pan Iam	1/3/19
Parker Bagley	6/17/20	Richard Coate	4/19/20	Robert L. Garthwaite	4/18/20	Grant Imahara	7/13/20
Louis Winfield Bailey	1/12/20	India Cooper	5/17/20	Shad J. Gaspard	5/17/20	Ed Ingles	3/6/20
Lee Lee Baird	3/10/20	Nick Cordero	7/5/20	Grace Gaynor	3/6/18	Kentworth C. Jackman	4/1/20
Wayne D. Baker	1/9/20	Dan Cox	5/4/20	Nathan George	9/18/17	Anthony James	5/26/20
Amador D. Barrios	5/29/20	Wendell L. Craig	7/12/20	Phyllis A. George	5/14/20	Annette John	2/11/19
Annya Bell	5/5/20	Linda Cristal	6/27/20	Mary Pat Gleason	6/2/20	Don Joslyn	1/19/10
Bruce Young Berman	5/6/20	Ann Cullen	7/21/18	Galyn Görg	7/14/20	Nita Katt King	11/19/17
Ric Bernadino	4/22/20	Matt Cusimano	2/10/20	Ann McGivney Hamilton	5/27/20	Ramsey Kearney	3/14/20
Hugo Bianqui	4/22/20	Charlie Daniels	7/6/20	John Hamilton	5/26/20	Joanne Keating	4/3/09
Frank Bond	3/13/20	Ron David	5/28/20	Christopher Hampton	5/5/20	Michael P. Keenan	5/8/20
Brodie Broderson	10/15/19	V. Dawg	4/5/20	Carole Hans	6/11/20	Shirley A. Kelly	6/3/20
Timothy Brown	4/4/20	Leonard R. Deibert	6/16/20	Dee Hartford	10/21/18	Brandis Kemp	7/4/20
Bobby Bruce	2/28/18	Dorothy Dells	4/3/20	Vic Henley	4/6/20	Gregg R. Kovan	7/10/20
Donna Bruce	12/11/19	Thomas Dewier	6/9/20	Richard Herd	5/26/20	Stan Lachow	4/25/20
Pat Brymer	4/12/20	Hugh Downs	7/1/20	Joe Highcastle	3/7/20	Vassili Lambrinos	5/12/17

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



PEGGY POPE



KELLY PRESTON



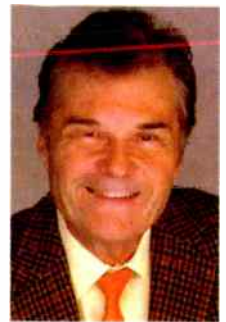
CARL REINER



NAYA RIVERA



JERRY STILLER



FRED WILLARD

Larry Lerner	4/1/20	Jimmy McGrew	10/8/18	Kelly Preston	7/12/20	Kyle Stryker	2/27/19
Sam Lloyd	3/24/17	Chuck Metty	5/10/20	Patrick Regan	2/9/20	Jerry Sturiano	6/28/20
Samuel Lloyd	4/30/20	Gerald Michenaud	8/28/19	Carl Reiner	6/29/20	Gordie Tapp	12/18/16
Blainie Logan	4/1/20	Henry G. Miller	4/16/20	Eve Reinhardt	3/13/16	Charles E. Tarbox	11/18/16
Judith Lowry	9/4/19	Peggy Mollin	2/20/20	Gene Reynolds	2/3/20	Marty Thomas	1/30/19
Jerry Lucas	12/8/06	Mark Monday	11/16/19	Corey Richardson	12/5/19	Ray Thomas	8/20/05
John Ludwig	2/28/20	Pete Michaels	3/30/20	Jeff S. Riddick	1/8/20	Lloyd B. Thompkins	4/15/20
Ivan Lukich	7/5/20	Gary Murphy	9/16/19	Naya Rivera	7/8/20	Shawn Wayne Thompson	9/26/19
Shirley Lynn	5/11/20	Claudette Nevins	6/17/20	Jeffrey James Rodrigues	1/9/20	Dyanne Thorne	1/28/20
Vera Lynn	6/18/20	Martin Newman	5/10/20	Dana Rowe	7/28/19	Naomi Thornton	4/24/20
Anne MacMillan	1/31/20	Stephanie Niznik	6/23/19	Ron Schwartz	5/3/20	Dan Traub	8/20/19
Barbara Maggio	5/15/20	Ray Notaro Sr.	4/21/20	Ronald L. Schwary	7/2/20	Marianne Turner	4/20/20
John Mahon	5/3/20	Don Ojo	4/14/20	Matthew Blake Shadden	5/26/20	Lois Viscoli	8/26/14
Scratch Mahoney	3/20/20	Tony Onafeso	2/21/20	Lynn Shelton	5/15/20	Kate Vita	4/4/20
Frankie Man	9/15/15	Kenneth Osmond	5/18/20	Donald F. Shula	5/4/20	Jiggs Walker	4/8/20
Tracy Bernard Mann	6/27/20	W. Perren Page	5/2/20	Michael Sibay	5/18/20	Midge Ware	6/3/20
Joseph M. Manuella	11/4/19	Chip Paige	4/24/20	Geno Silva	5/9/20	Cheryl Marie Wheeler	2/12/20
Samuel J. Marber	2/8/20	Bruce L. Payne	7/30/10	Ronald Simmons	6/12/19	Ann White	1/15/20
Bill Marcus	3/9/20	Jonathan Earl Peck	9/20/19	Alison Simms	4/25/19	Andreas Wigand	4/9/20
Charles W. Marlowe	2/11/16	Ann Pett	3/26/20	Michele Sisk	6/23/20	Fred Willard	5/15/20
William Marquez	1/18/20	Hugh Pettigrew	4/28/20	Toney Edward Smith	4/10/20	Mel Winkler	6/11/20
Bernard J. Marsh	6/10/19	Baz Philips	1/25/18	Douglas Snively	6/15/20	Wiley Wisdom	2/23/20
Eileen M. Maul	8/20/19	Jim Pike	6/9/19	Larry Spinelli	3/18/20	Nashom Benjamin Wooden	3/23/20
Bert May	4/2/20	Peggy Pope	5/27/20	Judith S. Stern	5/8/19	Christopher Wynkoop	5/4/20
Richard James May	4/8/20	Lloyd Porter	5/6/20	Jerry Stiller	5/11/20	Marilyn Yoblick	12/4/19
Michael A. McArthur	5/4/20	Gregory Poudevigne	4/9/20	Wayne Storm	12/5/16	Johnny Yune	3/10/20
Michael McCrum	10/16/19	Jay Scorpio Powell	5/17/20	Vance Strickland	9/25/08	Larry Zee	3/24/20

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

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

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

Any individual who chooses not to become or remain a member of SAG-AFTRA forfeits the right to enjoy SAG-AFTRA 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 94.97% of SAG-AFTRA's expenditures were devoted to representational/Chargeable activities. A copy of the auditor's most recent report will be provided each year to individuals the first time they are covered by a SAG-AFTRA collective bargaining agreement that includes a union security clause, and to

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

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

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

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

MEMBER! PERKS!

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

DEALS & DISCOUNTS FOR SAG-AFTRA MEMBERS

AFLAC INSURANCE

If sick or injured, members can get cash benefits directly to help out with the other expenses major medical insurance doesn't pay for. Visit Deals & Discounts under the Membership & Benefits tab after logging in at sagaftra.org.

AT&T

Save with the only national unionized wireless provider. SAG-AFTRA members save 15% on wireless services and are also now eligible for an additional \$10-per-line discount on the AT&T Unlimited Elite plan. Sign up using the Union Plus FAN 3508840. For existing customers, when asked for a "Customer FAN," this is the nine-digit account number in the upper right corner of your AT&T billing statement. For more details, go to unionplus.org/att or call (866) 482-4608.

IMDbPRO

IMDbPro is offering a 30% discount to SAG-AFTRA members. To sign up and redeem, visit Deals & Discounts under the Membership & Benefits tab after logging in at sagaftra.org. The discount can be applied to monthly and annual memberships and will take effect during your next payment cycle.

JAXSTA PRO MUSIC DATABASE

Jaxsta Pro, the world's largest public-facing, dedicated database of official music credits, is proud to announce that Jaxsta Pro will be free to SAG-AFTRA members for the remainder of 2020, a value of \$150.

Jaxsta's state-of-the-art big data solution is now processing more than 100,000 new credits per day from the company's ever-expanding list of official music industry data partners, a list that covers 90% of the world's music market.

For more information on Jaxsta and how to subscribe, please log in to your sagaftra.org account and navigate to Jaxsta under the Deals & Discounts page.

SOURCE-CONNECT

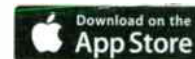
Source Elements is offering SAG-AFTRA members a 20% discount to subscriptions of their Source-Connect software. Source-Connect, which is available for Windows and Mac, allows users to record and monitor from anywhere. For more information on Source-Connect and how to subscribe, please log in to your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

UNION PLUS HARSHIP HELP BENEFITS

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THE SAVINGS ADD UP!



Screen Actors Guild founding member Olivia de Havilland and SAG President Raipn Morgan bid goodbye to SAG Executive Secretary Kenneth Thomson, left, flying to the East Coast to meet with AFL leaders over the IATSE jurisdictional challenge to performer unions in 1939.

Right, de Havilland at the first annual Unity Awards, as seen in the pages of *Screen Actor* magazine, May 1944. Far right, de Havilland in a late 1930s photo by Warner Bros. studio photographer Scotty Welbourne.



OLIVIA DE HAVILLAND — *Adieu and Merci*

When she died in her beloved Paris on July 26, less than a month after her 104th birthday, Olivia de Havilland was one of the last stars of Hollywood's "Golden Age." As a Screen Actors Guild board member and officer in the 1940s, de Havilland served with three SAG presidents: Edward Arnold, James Cagney and Ronald Reagan.

In April 1936, the then-19-year-old signed a long-term contract with Warner Bros. That same year, she joined Screen Actors Guild and she became an active participant in union affairs. In August 1939, soon after she completed filming her most famous role of Melanie Wilkes in *Gone with the Wind*, de Havilland joined a Guild committee to fight a jurisdictional takeover attempt by the IATSE. She became an AFRA member the following year, making numerous appearances on the *Screen Guild* radio show, which raised funds to build what became the Motion Picture and Television Fund Country House and Hospital.

De Havilland was first elected to the SAG board of directors in 1941, just months before the United States entered World War II. In 1942, she joined the Hollywood Victory Committee, aiding the film industry's work promoting the sale of war bonds and raising money for the armed forces. She volunteered at the Hollywood Canteen and joined the Hollywood Victory Caravan of stars, which traveled by train to cities across the United States to raise money for the war effort. She participated in hospital tours in the United States, the Aleutian Islands and Fiji at great cost to her

health. De Havilland was hospitalized in San Antonio, Texas, in early 1944 with influenza and with viral pneumonia in Fiji late in the year. In addition to her war work, on April 23, 1944, she was a presenter (with SAG 1st Vice President George Murphy) at the first annual Unity Awards, sponsored by the Committee for Unity in Motion Pictures for "Recognition of the screen as a constructive for inter-racial unity." Among the recipients were noted Black performers Lena Horne, Rex Ingram, Dooley Wilson and Hazel Scott.

In 1945, de Havilland won a famous battle of her own in what became known as the "de Havilland decision" when the California State Supreme Court decided in her favor. She sued Warner Bros. in 1943 for tacking on 25 weeks' additional time to the end of her seven-year contract, from when it had suspended her for refusing several film roles.

Upon her passing, SAG-AFTRA President Gabrielle Carteris declared, "Olivia de Havilland was not only beautiful and talented, she was a courageous visionary and an inspiration to generations. She was a founding member of Screen Actors Guild in a time when organizing and joining a union was often a dangerous enterprise. She sued her studio, Warner Bros., in 1943 for extending her contract past its original seven-year expiration date. SAG-AFTRA members will be forever grateful to Ms. de Havilland for her contributions to the founding of our union and the protection of its members. She was a marvel and a legend."



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