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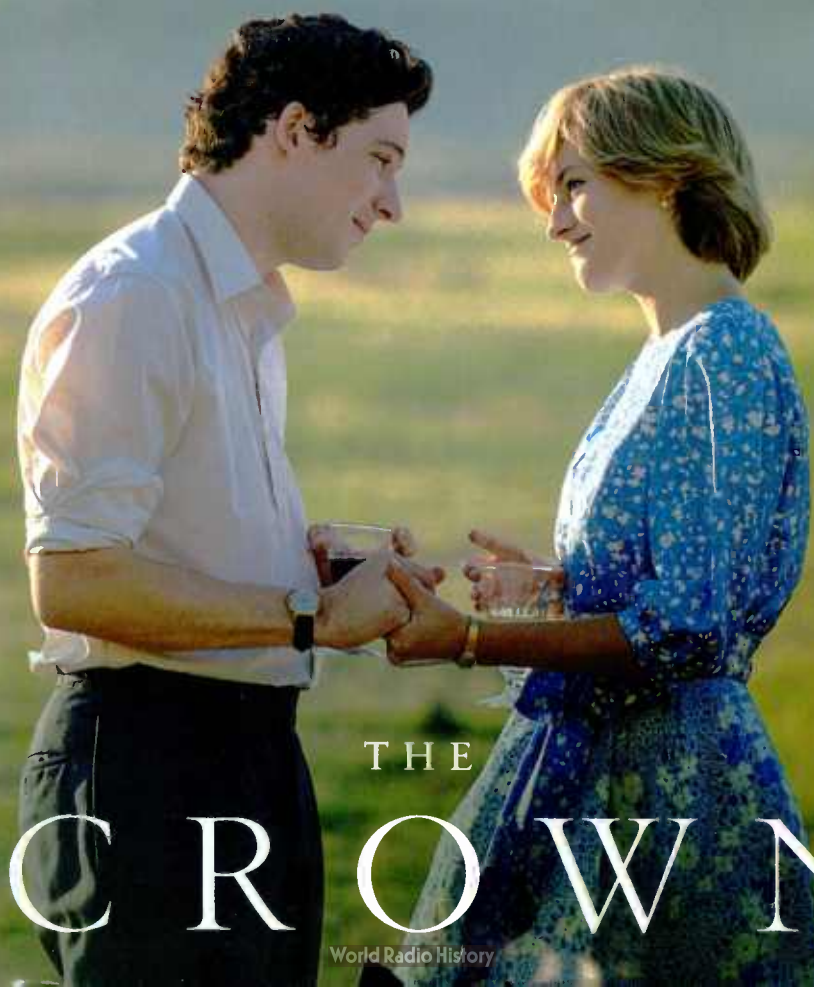
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Your Story Matters

SAG-AFTRA Safe Place works to empower members.



ACTION ITEMS @

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©2021 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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THOMAS BRODIE-SANGSTER

SUPPORTING ACTRESS

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WINNER
**SCREEN ACTORS
GUILD AWARD®**

FEMALE ACTOR IN A LIMITED SERIES
ANYA TAYLOR-JOY

WINNER
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BEST LIMITED SERIES
BEST ACTRESS
ANYA TAYLOR-JOY

WINNER
GOLDEN GLOBE®

BEST LIMITED SERIES
BEST ACTRESS
ANYA TAYLOR-JOY

THE
**QUEEN'S
GAMBIT**



"ANYA TAYLOR-JOY IS
MESMERIZING.

A fantastic cast of supporting
characters (featuring
Thomas Brodie-Sangster and
the wonderful **Moses Ingram**)
rounds out a thoroughly
bingeable experience."

EVENING STANDARD



A TRUE AMERICAN SCENE
Diversity! Very important.

So important that the winter 2021 issue of *SAG-AFTRA* magazine quoted *Washington Post's* Drew Harwell, who wrote about "a startling on-screen sameness of age, gender, and race ..."

The first thing mentioned was age. That was the only time age was mentioned in the entire article.

Michele Hart, actor of a certain age
Los Angeles Local

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SAG-AFTRA MAGAZINE
Hello!

I just want to thank you for your marvelously displayed magazine. I look forward to reading each release. Your articles, displays, formats are always very well done.

All the best to you! Stay safe!

Janifer Youmans
New York Local

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SAG-AFTRA

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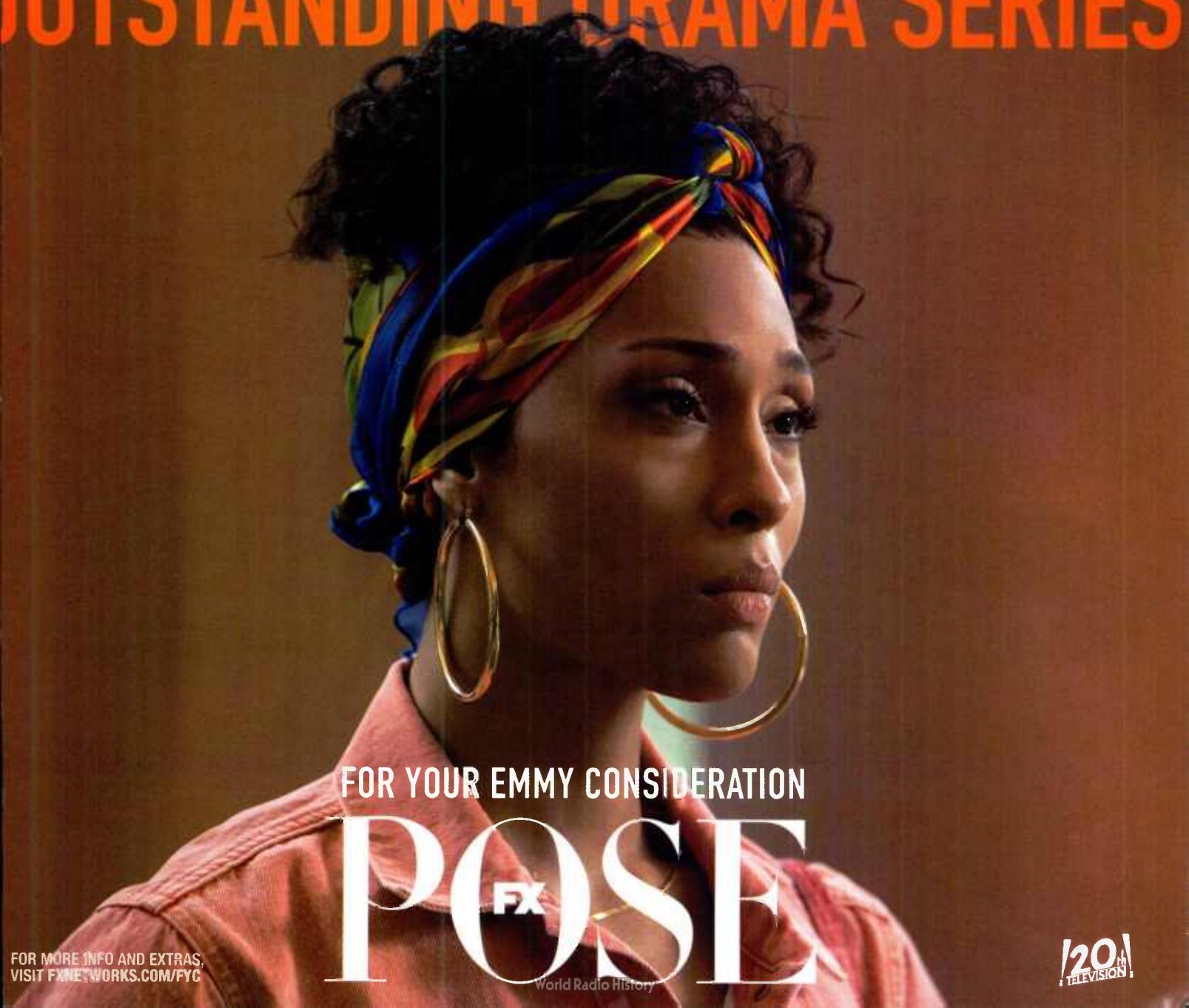
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MJ RODRIGUEZ OUTSTANDING LEAD ACTRESS
IN A DRAMA SERIES
10 EMMY® NOMINATIONS
MAKE HISTORY
OUTSTANDING DRAMA SERIES



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A Letter from the President



GABRIELLE CARTERIS

“Individually, we are one drop. Together, we are an ocean.” — Ryunosuke Satoro

Dear Member,

Thank you for the difficult work that you, the members, have done to strengthen our union and further empower the membership. It has been transformational to see your commitment to each other and our union.

And what an honor it has been to bear witness to this crucial work and the important victory achieved with the historic merger of SAG and AFTRA. As members of both unions, many of us saw firsthand the devastation caused when our unions competed against each other. Industry consolidation and changing business models caused real redundancies that left an opening for others to pit us against one another and compromise our leverage. We are fortunate to have successfully merged because it has prepared us and allowed us to build to this moment.

So much has happened in the past 12 years. The union withstood a yearlong strike on the video games agreement, emerging victorious with the first secondary payment system in the history of the contract. The nearly one-year-long

strike against global ad giant Publicis' BBH subsidiary successfully fought off the agency's attempt to disavow their union contract and legal responsibilities. Our union community stood strong, saying "no way."

Your willingness to rise to action when needed propelled so many of SAG-AFTRA's important achievements. This last year, no effort was more fraught with challenge than the development of safe and reasonable protocols to get our members back to work during the pandemic shutdown. Led by our national executive director, we were able to strategically collaborate with fellow unions and the industry to secure these protections. The recent negotiations to update the document kept crucial protections for our members in place.

The union is entering a challenging period, facing a changing industry landscape, rapidly evolving technologies and automation, and issues of equity and access. SAG-AFTRA is more important to its membership than ever. With this understanding, SAG-AFTRA is looking within. New technology innovations are improving operations and member service

while diversity initiatives help level the playing field for all members. The stunt diversity task force is working to create systems that help ensure true equity and access for diverse stunt professionals while continuing to prioritize safety. Holding these truths, SAG-AFTRA members can move forward as a powerful force and continue the work.

I am honored to have served you, my fellow members, and our union in this role. These many years have been immensely meaningful and deeply satisfying. You have given me courage, inspiration and strength. It was your vision and involvement that propelled the work and made possible all that we have achieved. I salute you.

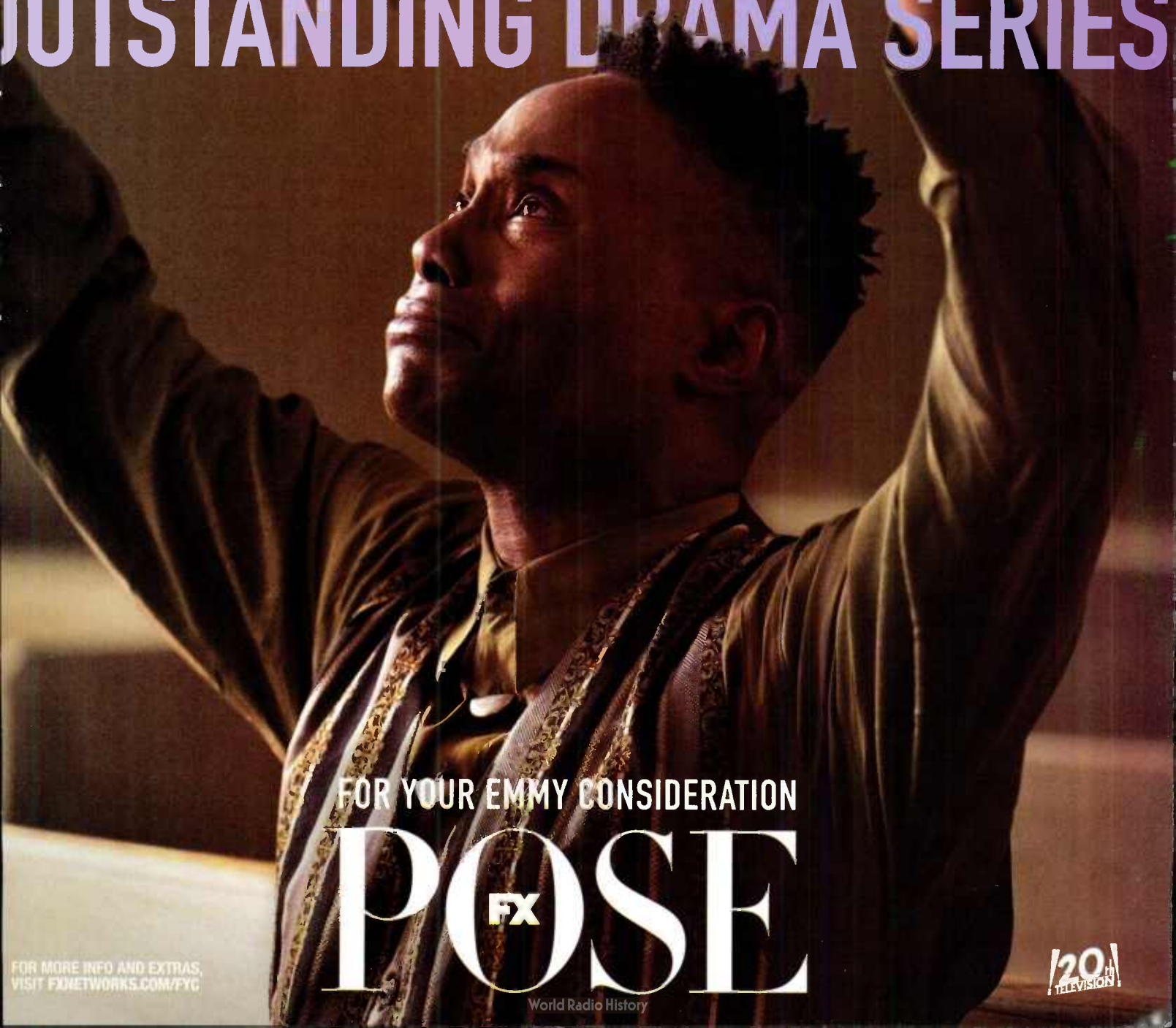
To quote writer Ryunosuke Satoro, "Individually, we are one drop. Together, we are an ocean."

As always ...

Strength in unity,

Gabrielle Carteris

BILLY PORTER OUTSTANDING LEAD ACTOR
IN A DRAMA SERIES
10 EMMY® NOMINATIONS
MAKE HISTORY
OUTSTANDING DRAMA SERIES



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20th
TELEVISION

A Letter from the Executive Vice President



REBECCA DAMON

“Never has the union done so much to improve the day-to-day lives of members.”

Dear Member,

I was recently watching a beautiful sunset on the Hudson River, and it made me think how every sunset leads to the next day and to new possibilities. That had me reflect on the worldwide pandemic we have all endured for nearly a year and a half.

It has been a challenging time for SAG-AFTRA performers, with production shutdowns and an uncertain future, while broadcasters have faced their own serious challenges and stresses. As an industry, as a union and as individuals, we have experienced moments of suffering and loss. But as difficult as these moments have been, they also present an opportunity: the chance to reevaluate what’s important and take the steps needed to achieve great things. In moments of crisis or distress, external forces often propel change that would meet too much resistance in quieter times.

In fact, that’s our origin story: The union was founded in a moment of crisis, when performers were being exploited by ruthless studios, and working conditions became unbearable. Since then, decade after decade, we have faced numerous challenges — yet somehow come back stronger each time. That notably played out in our recent history, when what

started as a conflict culminated in the merging of SAG and AFTRA. We came together and are stronger for it.

Despite hopes that we are emerging from the COVID-19 pandemic, it’s clear that it’s not over yet, and may well be with us for a while. But when I reflect on where we were at the beginning of the pandemic, it makes me realize how far the union has come — despite the challenges everyone has faced personally and professionally. Work is coming back for performers, and SAG-AFTRA members’ earnings have achieved a new record high.

Simultaneously, the union has been working on all fronts to improve members’ lives. SAG-AFTRA members have helped raise money for the SAG-AFTRA Foundation. SAG-AFTRA has leveraged relationships and innovated through technology, and made significant strides toward protecting members from sexual harassment. Throughout the pandemic, the union helped bring relief to members with sustained lobbying efforts for the CARES Act, the HEROES Act, pandemic unemployment assistance and much more. Never has the union done so much to improve the day-to-day lives of members.

When this pandemic is at last a memory, I am convinced that we will emerge stronger than we were before.

Collective action is what SAG-AFTRA is all about, and when we unite, we can achieve anything. When we focus on unity, we realize our full potential.

And just as it takes us all working together to do great things professionally, we must also come together to beat this virus. Please get vaccinated and follow safety protocols so we can not only stay healthy, but continue returning to the work we so dearly love. COVID continues to take lives and leave survivors with long-term health problems, and for anyone who is medically able to be vaccinated, those outcomes are preventable. Almost daily you can read heartbreaking stories of people who rejected the advice of trained medical experts until it was too late.

We have always been at our strongest when we work together, and whether it is pulling through the pandemic or ensuring our work is protected and fairly compensated, we’re all in this together. We get to create the future we want to see. That’s what collective action is.

Onward together,

Rebecca Damon

A BLACK LADY SKETCH SHOW

Outstanding Guest Actress in a Comedy Series

Yvette Nicole Brown as Judge Harper

Outstanding Guest Actress in a Comedy Series

Issa Rae as Jess



I MAY DESTROY YOU

Outstanding Lead Actress in a Limited or

Anthology Series or Movie

Michaela Coel as Arabella

Outstanding Supporting Actor in a Limited or

Anthology Series or Movie

Paapa Essiedu as Kwame



FOR YOUR EMMY CONSIDERATION

IN TREATMENT

Outstanding Lead Actress in a Drama Series

Uzo Aduba as Dr. Brooke Taylor



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CAMRYN MANHEIM

"It has been an honor to serve the members as SAG-AFTRA secretary-treasurer. I am proud of the work we did together."

Dear Fellow Member,

While there are still precautions to be taken, our industry is emerging from the COVID-19 shutdown. As this issue of the magazine goes to press, our new national executive director, Duncan Crabtree-Ireland, just concluded negotiations with the industry on modifications to the COVID-19 return-to-work safety protocols — another step in returning to normalcy in our challenging COVID-19 journey.

Even in these dark times, there is good news. Despite the continued impact of the pandemic, total SAG-AFTRA jobs and earnings hit a new record high in the first four months of this year. Between January and April 2021, aggregate SAG-AFTRA earnings totaled \$1.5 billion, the highest amount ever for a comparable time period. During the same period, total SAG-AFTRA-covered jobs across contracts was 319,000, which is also a record high for the time period.

This growth was enabled by the return-to-work protocols and was fueled by the gains made in last year's TV/Theatrical Contract, the ongoing commercials recapture campaign, and robust market demand for streaming entertainment and advertising.

Throughout the challenges of a global pandemic, union members continued to pay their dues in higher numbers than expected. New members continued to join the union and pay their initiation

fees in higher numbers than expected. Because of your commitment to the union and each other, SAG-AFTRA was able to safeguard resources, strengthen operations and manage expenses, ensuring sufficient surpluses to carry us through this once-in-a-century global pandemic.

Life is a never-ending surprise. When I became secretary-treasurer in 2019, no one knew a global pandemic would hit. No one imagined that the union would be navigating these rough waters. It was uncharted territory for everyone, but we rolled up our sleeves and got to work. Union officials are not infectious disease specialists, but we worked with people who are specialists and helped create the safety protocols that kept people alive and on the job. SAG-AFTRA staff members are not specialists in state unemployment, but they helped secure pandemic unemployment assistance for members across the country. The union also lobbied for government subsidies for COBRA insurance and family support during this period of instability.

It has been a long battle to achieve widespread vaccinations, and there are troubling variants on the horizon, but the union helped create the industry-leading Return to Work Agreement that allowed us to get back to work.

All of these efforts ensured that the union would move forward effectively in a time of crisis. And that is perhaps one of the most important lessons of the

past 18 months: SAG-AFTRA is ready for anything.

I am so proud of this finance team. Chief Financial Officer Arianna Ozzanto and her staff are devoted to maintaining the union's strong financial position. In fact, throughout the organization, the professional staff is the heart of SAG-AFTRA. Their dedication to the best interests of the membership is evident in the results they achieve.

SAG-AFTRA's union volunteers and staff deserve and have the utmost respect, admiration and full-hearted appreciation for seeing us through this time. Having watched it from the inside, I have more faith in our union and our future than ever before. I thank them all and I thank you, the membership. We could not have done it without all of you.

Friends, it has been an honor to serve the members as SAG-AFTRA secretary-treasurer. I am proud of the work we did together to steer this ship to safe harbor. The tremendous efforts of the union, as it rallied in this time of terrible crisis, reaffirmed my faith in SAG-AFTRA, our incredible staff and our extraordinary membership.

With gratitude and confidence in our union, I wish you well.

A handwritten signature in black ink that reads "Camryn Manheim". The signature is fluid and cursive.

Camryn Manheim

LOVECRAFT COUNTRY

Outstanding Lead Actor in a Drama Series
Jonathan Majors as Atticus Freeman

Outstanding Lead Actress in a Drama Series
Jurnee Smollett as Letitia "Leti" Lewis

Outstanding Supporting Actor in a Drama Series
Michael K. Williams as Montrose Freeman

Outstanding Supporting Actress in a Drama Series
Aunjanue Ellis as Hippolyta Freeman

Outstanding Guest Actor in a Drama Series
Courtney B. Vance as George Freeman



FOR YOUR EMMY CONSIDERATION

MARE OF EASTTOWN

Outstanding Lead Actress in a Limited or
Anthology Series or Movie
Kate Winslet as Mare Sheehan

Outstanding Supporting Actor in a Limited or
Anthology Series or Movie
Evan Peters as Detective Colin Zabel

Outstanding Supporting Actress in a Limited or
Anthology Series or Movie
Julianne Nicholson as Lori Ross

Outstanding Supporting Actress in a Limited or
Anthology Series or Movie
Jean Smart as Helen



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DUNCAN CRABTREE-IRELAND

“We are in a strong position within our industry thanks to the incredible efforts of our members, leaders and staff.”

Dear Member,

I am truly honored and humbled to write this first letter to the membership in my new role as your national executive director and chief negotiator. I have been proud to call this union my professional home for more than 20 years, serving most recently as chief operating officer and general counsel. Having worked and fought side by side with SAG-AFTRA members over these years, I am keenly aware how important it is that we be agile, focused and adaptable as we look to the future of our ever-changing industry.

At the most recent meeting of your National Board, I was pleased to report that overall member job counts and earnings for January through April of 2021 have rebounded to match, and in some cases even exceed, historic earnings for those same months in prior years. This return to production reflects the success of the hard work done by SAG-AFTRA along with our sister unions to establish COVID safety protocols that enabled many of our members to get back to work safely.

But we must not become complacent. Even with highly effective vaccines widely available throughout the United States, our members' unique work and workplaces create vulnerabilities not experienced by others. With this in mind, SAG-AFTRA and our sister unions have worked with employers to revise the historic Return to Work Agreement to account for changing circumstances

while ensuring that safety remains the top priority. Ultimately, getting the industry fully back to work requires us to bring this pandemic to an end, and so we continue to urge every member to get vaccinated if they can.

Casting our eyes forward, a central challenge will continue to be how SAG-AFTRA addresses the technological evolution and revolutions underway in our industries. Most technology is itself neither good nor bad — the way its use is balanced and the boundaries set around it make all the difference. We will ensure new job opportunities always come with strong protections for members and build union services that make members' lives better.

Streaming is the most obvious new(er) frontier. Despite the stiff resistance of employers to fairly share these new revenues, we can and will succeed. As one example, streamed sound recordings once generated no payments for usage outside the United States. But almost 10 years ago, we sought and achieved agreements with the major record labels, recognizing members' rights to payments based on worldwide income from streaming. As a result, member income from worldwide sound recording streaming has increased 10% or more each year since 2015.

We are in a strong position within our industry thanks to the incredible efforts of our members, leaders and staff. I want to especially thank and acknowledge former National Executive Director David White. During his 12 years leading the union's staff, David firmly

established this union as a trendsetter in the entertainment industry and led us through many challenges to achieve extraordinary successes.

I also want to take a moment to remember and acknowledge the late Cedric Jackson, who until his passing on July 6 served as SAG-AFTRA's longtime national director of stunts and safety. Cedric devoted his life to serving others, and in particular, to making sure our members worked on the safest sets possible. Even though many members may not have known his name, thousands of members' lives and safety were protected and preserved thanks to Cedric. We extend our deepest condolences to his family and thank them for sharing his precious and limited time with us.

We have so much to accomplish and, candidly, significant challenges to face. But I can confidently assure you that your staff and I are here, eager and enthusiastic to take on those challenges in partnership with our amazing, talented and extraordinary membership.

Our members are the faces and voices that entertain and inform the world. It is the unity and solidarity of our members that make everything we do together possible.

Standing strong together,

Duncan Crabtree-Ireland

PERRY MASON

Outstanding Lead Actor in a Drama Series
Matthew Rhys as Perry Mason

Outstanding Supporting Actor in a Drama Series
John Lithgow as E.B. Jonathan



FOR YOUR EMMY CONSIDERATION

THE UNDOING

Outstanding Lead Actor in a Limited or
Anthology Series or Movie
Hugh Grant as Jonathan Fraser



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National Executive Director David White Departs SAG-AFTRA



White



Crabtree-Ireland

Longtime National Executive Director and Chief Negotiator David White has stepped down from the role he held since 2009.

White

made the announcement on May 14 and departed in mid-June. In order to achieve stability and continuity, the National Board selected Duncan Crabtree-Ireland as White's successor (see page 38). Crabtree-Ireland, who began in his new role on June 21, has served as general counsel of SAG-AFTRA since 2006 and as chief operating officer since 2014, and is the union's lead negotiator with the major record labels and with Telemundo Television Studios.

During his tenure, White oversaw the successful merger of the two largest performer unions, led the development of a series of technological innovations, and stabilized the union's finances and operational structure.

"I have loved my time at SAG-AFTRA," said White. "It has been an honor and a privilege to serve the union and its membership and to work alongside such an outstanding executive team and staff. I am grateful for the support of President Carteris, the national officers, the National Board and local leaders across the country. SAG-AFTRA employees are bright, dedicated and focused every day on delivering extraordinary member service and time-saving innovations that make working with the union more efficient and effective."

White will continue to provide counsel to senior executives as a strategic advisor throughout the transition to new leadership in the NED and chief negotiator role.

National Board Meets via Videoconference

The SAG-AFTRA National Board met July 24 in a regularly scheduled one-day videoconference plenary. During the meeting, the Board received the proposal package for the Network Code negotiations, approved an update to the 2001 Dubbing Agreement and heard an encouraging member-earnings report.

The Board approved the use of gender-neutral language that reflects the union's aspiration to achieve gender equity and the inclusion of all forms of gender identity and expression in national policies and procedures, local constitutions and local policies. The Board overwhelmingly moved to send to convention two constitutional amendments for consideration, adding diversity, equity and inclusion to union objectives as well as implementing gender-neutral inclusive language.

President Gabrielle Carteris reported on SAG-AFTRA's updated COVID-19 Return to Work Agreement and reviewed the union's diversity, equity and inclusion efforts, and its continued advancements in technological efficiencies, member service and engagement.

The Board received an interim report from the National Task Force Ensuring Fair and Equitable Hiring Practices Within the Stunt Community. Recommended actions include creating a database of qualified diverse stunt performers, defining compliance protocols for stunt coordinators, and proposing specific initiatives around the training, mentoring and networking of stunt performers.

In his national executive director's report, Duncan Crabtree-Ireland provided an update on the union's operations and accomplishments in member service, education and engagement. He also noted member employment improvements, showing jobs and earnings had rebounded and reached a new high in the first months of 2021, with streaming and commercials showing significant growth. Crabtree-Ireland said, "We're very pleased that the COVID safety protocols that we worked so hard with our sister unions to complete have enabled the industry to rebound. It also emphasizes the importance of remaining vigilant and not becoming complacent about the virus because it is those very protections that will allow our members to continue to work in the pandemic environment."

Additionally, he also reported on organizing initiatives and contract negotiations, including dozens of broadcast station negotiations, SAG-AFTRA's Sound Recordings Code, and its agreement with Telemundo Television Studios for Spanish-language television production. He also reported on various contract enforcement initiatives and provided a detailed

Continues on page 60

HACKS

Outstanding Lead Actress in a Comedy Series
Jean Smart as Deborah Vance

Outstanding Supporting Actor in a Comedy Series
Carl Clemons-Hopkins as Marcus Vaughan

Outstanding Supporting Actress in a Comedy Series
Hannah Einbinder as Ava Daniels

Outstanding Guest Actress in a Comedy Series
Jane Adams as Nina Daniels



FOR YOUR EMMY CONSIDERATION

THE FLIGHT ATTENDANT

Outstanding Lead Actress in a Comedy Series
Kaley Cuoco as Cassie Bowden

Outstanding Supporting Actress in a Comedy Series
Rosie Perez as Megan Briscoe



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Contract Negotiations Update

Union solidarity is what gives SAG-AFTRA its power at the negotiating table, and your voice matters when it comes to shaping the contracts under which you work. Be sure the union has your email address so that you can always stay up to date. Here is the status of some of the union's major contracts:

News & Broadcast Contracts

Negotiations taking place or upcoming:

- ABC owned-and-operated contracts (L.A., N.Y., Chicago, San Francisco and Fresno).
- CBS Network News.
- NBC owned-and-operated stations.
- NPR.
- Telemundo N.Y.
- First contracts at MPR music stations, WGBO, WAMU, KDKA producers and KIRO producers.

Sound Recordings

Negotiations are currently in process.

Network Code

Negotiations are scheduled to begin in late September.



Commercials

The wages and working conditions process will be held toward the end of the year. That's the chance for those who work this contract to weigh in on which provisions are most important to them. Negotiations are scheduled for early 2022.

Back to Work Protocols Updated

As of press time, the number of new COVID cases is up in all 50 states, with the overwhelming majority of infections and deaths occurring among those who are not vaccinated. In addition, the prevalence of the virus varies by region, so circumstances may be different depending on where members live and work.

To address the evolving situation, the union has been working with the Directors Guild of America, International Alliance of Theatrical Stage Employees, International Brotherhood of Teamsters and the Basic Crafts, together with the Alliance of Motion Picture and Television Producers to update the return-to-work safety protocols.

Relying on facts and data, and guided by science, the organizations reached an agreement on July 19 to extend the protocols until Sept. 30 and make modifications on workplace practices, taking into account regional transmission rates and employee vaccination status.

In addition to allowing for differing guidelines depending on production location, the revised agreement includes updates to testing and PPE requirements; rules for producers' mandatory vaccination policies; and travel and transportation requirements.

It was the Return to Work Agreement — unprecedented coordination and solidarity between the unions and collaboration with employers — that safely got members back to work last September. This updated agreement will continue to keep members safer at work. The unions will monitor developments and consider how to proceed when the agreement expires.

@ Read the full agreement and FAQs at sagaftra.org/returntowork.

New Healthcare Opportunity for Senior Members

As the union continues to work to bring healthcare options to its senior union members, SAG-AFTRA announced in June that the AFL-CIO Mutual Benefit Fund now provides two comprehensive health plan options to all Medicare-eligible SAG-AFTRA members and their spouses through Anthem Blue Cross and Blue Shield. These are group Medicare Advantage plans and include prescription drug coverage.

And, importantly, members who qualify for Senior Performer benefits under the SAG-AFTRA Health Plan Health Reimbursement Account Plan will qualify for HRA allocations if they enroll in one of these new Medicare Advantage plans.

These group plans, which can be a savings over individual plans, are part of Anthem's PPO, giving participants access

to a broader network of doctors. Plus, those in Southern California will have access to UCLA/MPTF Health Centers and The Industry Health Network.

Other perks include no copay for some medical services, such as routine annual physicals and preventive care, brand-name prescription drug benefits, and additional value-added programs and services, such as telehealth, transportation, hearing, vision and more.

With the support of SAG-AFTRA, AFL-CIO President Richard Trumka, benefits powerhouse Union Plus, and Anthem Blue Cross and Blue Shield used the power of our movement's collective strength to create new options that will truly benefit not just SAG-AFTRA senior members, but seniors from organized labor across the nation.

"When we unite our forces, our collective strength is magnified," said SAG-AFTRA President Gabrielle Carteris. "We gain the leverage and resources to be able to offer this new healthcare option for our treasured seniors, who deserve dignity, respect and the peace of mind that comes with these new healthcare options."

For information on signing up for one of these plans, Medicare-eligible SAG-AFTRA members are asked to contact Entertainment Health Insurance Solutions at ehisca.com or Artists Health Insurance Resource Center at actorsfund.org. At each website is a short form to fill out, and you will be contacted by a representative. These representatives will make sure SAG-AFTRA Health Plan Senior Performer HRAs are applied to the new plan, if applicable.

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Carl Weathers

OUTSTANDING CASTING FOR A DRAMA SERIES

OUTSTANDING STUNT COORDINATION

OUTSTANDING STUNT PERFORMANCE



Giancarlo Esposito
as Moff Gideon



Timothy Olyphant
as Cobb Vanth



Carl Weathers
as Greef Karga

STAR WARS
THE

MANDALORIAN



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World Radio History





Dionne Warwick speaks during a press event to introduce the American Music Fairness Act outside of the U.S. Capitol on June 24.

SAG-AFTRA, musicFIRST Coalition Support American Music Fairness Act

The musicFIRST coalition of industry organizations is throwing its support behind the American Music Fairness Act, which would ensure artists are properly compensated when their music is played by FM/AM radio stations — and SAG-AFTRA is standing with them.

The legislation, which was introduced in June by U.S. Reps. Ted Deutch, D-Florida, and Darrell Issa, R-California, rectifies an injustice that has existed for decades: Despite the hundreds of billions of dollars that massive media corporations like iHeartRadio and Cumulus have been paid by advertisers, they have never shared a penny of that money with recording artists. Across the country, thousands of recording artists work to create the music we all love and try to support their families doing so, but the rules are rigged against them.

The American Music Fairness Act would require FM/AM radio stations whose gross annual revenue is greater than \$1.5 million — or stations owned by parent companies whose annual revenue tops \$10 million — to pay recording artists for playing their songs. Currently, only the songwriters are paid; however, the performers who bring the songs to life on a recording receive nothing. The bill includes broad exemptions and low annual flat fees for smaller stations and public, college, and noncommercial broadcasters, and protects songwriters by ensuring payment to artists does not come out of their share of royalties. In addition, the act would ensure U.S. recording artists are paid when their music is played on terrestrial radio in foreign countries.

"Recording artists, singers and musicians should be paid fairly when their work is played on all formats. While digital, satellite and cable services pay recording artists, singers and musicians for the music they play, terrestrial radio does not pay," said SAG-AFTRA President Gabrielle Carteris. "We thank Representatives Deutch and Issa for bringing forth the American Music Fairness Act to right this wrong. The AMFA is strategically tailored to protect small, local radio stations and allow recording artists, singers and musicians to reap the benefits of their work."

The musicFIRST coalition includes the American Federation of Musicians, American Association of Independent Music, the Recording Academy, the Recording Industry Association of America, SAG-AFTRA and SoundExchange, among others.

@ For more information, visit the musicFIRST website at musicfirstcoalition.org.

Music Royalty Payments Hit a High Note

Music royalties for digital, satellite and cable transmissions — not FM/AM — are reaching new highs for members. Last year, the AFM & SAG-AFTRA Intellectual Property Rights Distribution Fund worked to get \$60 million in royalties in members' pockets, and on April 30, it made a record-breaking distribution of more than \$70 million — for a total of more than half a billion dollars since its inception.

The Fund is a nonprofit organization that was created to collect and distribute royalties to non-featured performers on sound recordings for songs played on satellite radio, non-interactive streaming, and other digital formats domestically and internationally. As digital platforms have grown, so have AFM & SAG-AFTRA's royalty collections and payout demands. While it is increasingly challenging to identify, locate, and pay the right people, the Fund has continued to expand, collecting and distributing millions of dollars in royalties on behalf of non-featured performers.

As the music industry slowly recovers from the COVID-19 pandemic, royalty payments remain an important source of income for many members, and the Fund will continue to ensure that these creative professionals receive the money they are owed.

@ Find out more at:
afmsagaftrafund.org.

FOR YOUR CONSIDERATION

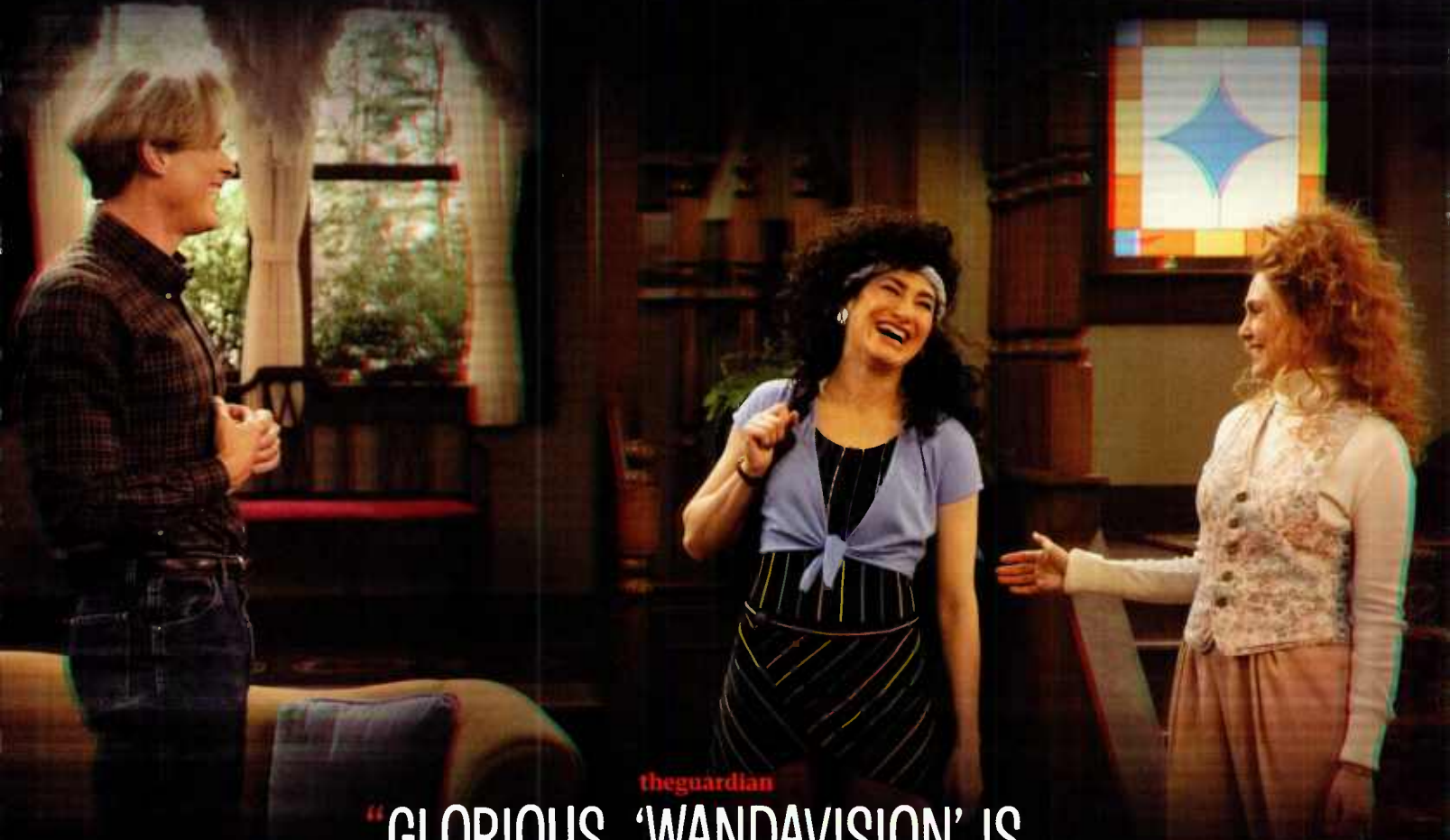
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OUTSTANDING LEAD ACTOR IN A LIMITED OR ANTHOLOGY SERIES OR MOVIE **PAUL BETTANY**

OUTSTANDING LEAD ACTRESS IN A LIMITED OR ANTHOLOGY SERIES OR MOVIE **ELIZABETH OLSEN**

OUTSTANDING SUPPORTING ACTRESS IN A LIMITED OR ANTHOLOGY SERIES OR MOVIE **KATHRYN HAHN**

OUTSTANDING CASTING FOR A LIMITED OR ANTHOLOGY SERIES OR MOVIE



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DELICIOUSLY, CONFIDENTLY, STYLISHLY DONE.
EACH EPISODE IS PITCH-PERFECT.”**

MARVEL STUDIOS

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Stop Unfair Holds for Performers

Many SAG-AFTRA recording artists have long been subject to contractual restrictions that keep them from recording for unreasonable periods of time. In addition, an outdated California law keeps them from escaping a bad record deal. Unlike every other personal services contract in California, where the law allows employees to exit an agreement at seven years, recording artists remain stuck. And now, with the rise of streaming television, many SAG-AFTRA actors are being held off the market and unable to work for extended periods of time. Thanks to a new bill, SAG-AFTRA and the Music Artists Coalition, Black Music Action Coalition, Songwriters of North America and the Recording Academy are hoping to change that — and you have an important role to play.

AB 1385, known as the FAIR Act — Free Artists from Industry Restrictions — introduced by California State Assembly member Lorena Gonzalez, D-San Diego, introduces two proposals that, if passed, would put strong worker-friendly limits on artists' being held off the market without work and would limit recording agreements to seven years, just as every other personal services contract in California is limited to seven years.

The FAIR Act would eliminate outdated contractual practices, change industry behavior and benefit artists nationwide. To learn more about the FAIR Act and sign the statement of support, visit sagaftra.org/FAIRact. You can also hear an interview with Gonzalez on our podcast at sagaftra.org/podcast.



Carteris Takes Leadership Roles in Two International Workers' Rights Organizations

SAG-AFTRA President Gabrielle Carteris has joined the ranks of leadership of two prominent international workers' rights organizations. She was elected president of the International Federation of Actors — commonly known as FIA — and to the AFL-CIO's Solidarity Center's Board of Trustees.

On May 7, Carteris was elected at FIAs' 22nd World Congress, making her the first American leader in the 70-year-old global union federation. Her duties include fighting to promote collective bargaining, empowering workers and improving working conditions in the media industry while strengthening intellectual property rights.

The previous day, Carteris was appointed to the Solidarity Center, the largest U.S.-based international worker rights organization. Allied with the AFL-CIO, the Solidarity Center assists workers across the globe in attaining safe and healthy workplaces, family-supporting wages, and greater equity at work and in their community.

"We are artists, media professionals and, above all, we are workers in the entertainment industry. One of the most important things we can do as union leaders is to help leverage workers' power to achieve fair wages, workplace protections and the right to work with dignity. I am especially honored to do this work with the International Federation of Actors and the Solidarity Center in support of SAG-AFTRA members — and all performers around the world — and their future," said Carteris.



SCREEN ACTORS GUILD AWARDS

Important dates for the 28th Annual Screen Actors Guild Awards*

2021

Monday, Aug. 30

Submissions open at sagawards.org/submissions.

Friday, Nov. 5

Submissions close at 5 p.m. PT.

Wednesday, Dec. 1

Deadline for paying Nov. 2021 dues and/or changing address with SAG-AFTRA to be eligible for final balloting.

Monday, Dec. 6

Nominations voting opens.

2022

Monday, Jan. 3

Request for final vote paper ballots in lieu of online voting opens.

Sunday, Jan. 9

Nominations voting closes at 5 p.m. PT.

Wednesday, Jan. 12

Nominations announced.

Records pulled for final balloting.

Wednesday, Jan. 19

Final voting opens.

Friday, Feb. 11

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

Friday, Feb. 25

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

Sunday, Feb. 27

28th Annual Screen Actors Guild Awards* live on TNT and TBS.

📍 Visit sagawards.org for more information.

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12 EMMY® NOMINATIONS

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IN A LIMITED OR ANTHOLOGY SERIES OR MOVIE
Lin-Manuel Miranda
as Alexander Hamilton

OUTSTANDING LEAD ACTOR
IN A LIMITED OR ANTHOLOGY SERIES OR MOVIE
Leslie Odom Jr.
as Aaron Burr

OUTSTANDING SUPPORTING ACTOR
IN A LIMITED OR ANTHOLOGY SERIES OR MOVIE
Daveed Diggs
as Marquis de Lafayette/
Thomas Jefferson

OUTSTANDING SUPPORTING ACTRESS
IN A LIMITED OR ANTHOLOGY SERIES OR MOVIE
Renée Elise Goldsberry
as Angelica Schuyler

OUTSTANDING SUPPORTING ACTOR
IN A LIMITED OR ANTHOLOGY SERIES OR MOVIE
Jonathan Groff
as King George

OUTSTANDING SUPPORTING ACTOR
IN A LIMITED OR ANTHOLOGY SERIES OR MOVIE
Anthony Ramos
as John Laurens/Philip Hamilton

OUTSTANDING SUPPORTING ACTRESS
IN A LIMITED OR ANTHOLOGY SERIES OR MOVIE
Phillipa Soo
as Eliza Hamilton

"A MESMERIZING EXUBERANT DELIGHT. BEST OF ALL IS WATCHING SO MANY MARVELOUS PERFORMERS."
TIME

"INSPIRING... A BRILLIANT FEAT OF HISTORICAL IMAGINATION."
The New York Times



★★★★★
"A BREATHTAKING SCREEN SENSATION."
The Guardian

"AN INDISPUTABLE CLASSIC."
Rolling Stone

"A UNIQUELY JOYFUL ACHIEVEMENT."
The Washington Post





SAG-AFTRA, Actors' Union of Turkey Host Cooperation Day Virtual Symposium

SAG-AFTRA and the Actors' Union of Turkey hosted Cooperation Day on June 28. The event was an opportunity to discuss collective bargaining and workers' rights on a global scale, and its program featured three insightful panels: *Artistic Freedom of Expression; Diversity, Gender Equality and the Fight Against Harassment; and Solidarity and Unionization*. Each panel featured members from international actors unions and subject-matter experts, including SAG-AFTRA President Gabrielle Carteris and National Executive Director Duncan Crabtree-Ireland; voice actor and AUT General Secretary Sercan Gidişoğlu; International Federation of Actors Vice President Denys Fouqueray and General Secretary Dominick Luquer; and Canadian Actors' Equity Association Executive Director Arden Ryshpan, among others.

The initial panels focused on the common issues affecting performers around the globe, specifically censorship and workplace-based sexual harassment. Luquer noted that the efforts of SAG-AFTRA and AUT against worldwide exploitation and disenfranchisement are examples of the long-lasting changes global unions can make through collective organization and solidarity.

"The intimate belief that we are responsible for each other [and] that what happens to one may well happen to anyone else is ultimately what brings us together to protect ourselves, to care for each other and be stronger together," said Luquer.

Voice actor and Actors' Union of Turkey General Secretary Sercan Gidişoğlu, left, and SAG-AFTRA National Executive Director Duncan Crabtree-Ireland.



The Challenges of Self-Taping

In the entertainment and media industry, change has always been the one constant. While it would be nice if performers could focus on their craft to the exclusion of all other concerns, actors have always had to be flexible, as the profession demands they run their careers like a business.

Over the past year, with social distancing and lockdowns, audition self-taping has risen in prominence. But the pandemic only accelerated a trend that was already on the rise, and it's clear that self-taping is unlikely to go away completely. While there are certainly advantages of self-taping, SAG-AFTRA has heard from members about the artistic, technical, financial and time-related challenges self-taping poses for many of them.

The union understands those challenges and is engaging with industry partners at Directors Guild of America and Casting Society of America to determine a path forward that works best for all parties, because it's clear that there will be a hybrid model going forward, with some casting directors preferring self-tapes and some projects requiring them.

The union understands that fighting technology is not a winning strategy; SAG-AFTRA wants to make it work in your favor and help you to be as competitive as possible in this new reality. That's why SAG-AFTRA and the SAG-AFTRA Foundation have offered numerous panels and workshops on the topic, as well as articles in *SAG-AFTRA* magazine and on the website.

Whether it is self-taping, the threat of deepfakes, the dramatic increase in the use of streaming services or any of the thousand other ways technology is impacting the industry, the union will continue to do everything it can to work on your behalf and provide tools to help you adapt.



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Jean Smart



Carl Clemons-Hopkins



Hannah Einbinder



Jane Adams

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IN A COMEDY SERIES

Jean Smart

OUTSTANDING SUPPORTING ACTRESS
IN A COMEDY SERIES

Hannah Einbinder

OUTSTANDING SUPPORTING ACTOR
IN A COMEDY SERIES

Carl Clemons-Hopkins

OUTSTANDING GUEST ACTRESS
IN A COMEDY SERIES

Jane Adams



John Lutz



J.B. Smoove



Paula Pell

Mapleworth Murders

OUTSTANDING ACTRESS IN A SHORT FORM
COMEDY OR DRAMA SERIES

Paula Pell

OUTSTANDING ACTOR IN A SHORT FORM
COMEDY OR DRAMA SERIES

John Lutz

OUTSTANDING ACTOR IN A SHORT FORM
COMEDY OR DRAMA SERIES

J.B. Smoove



Kenan Thompson

kenan

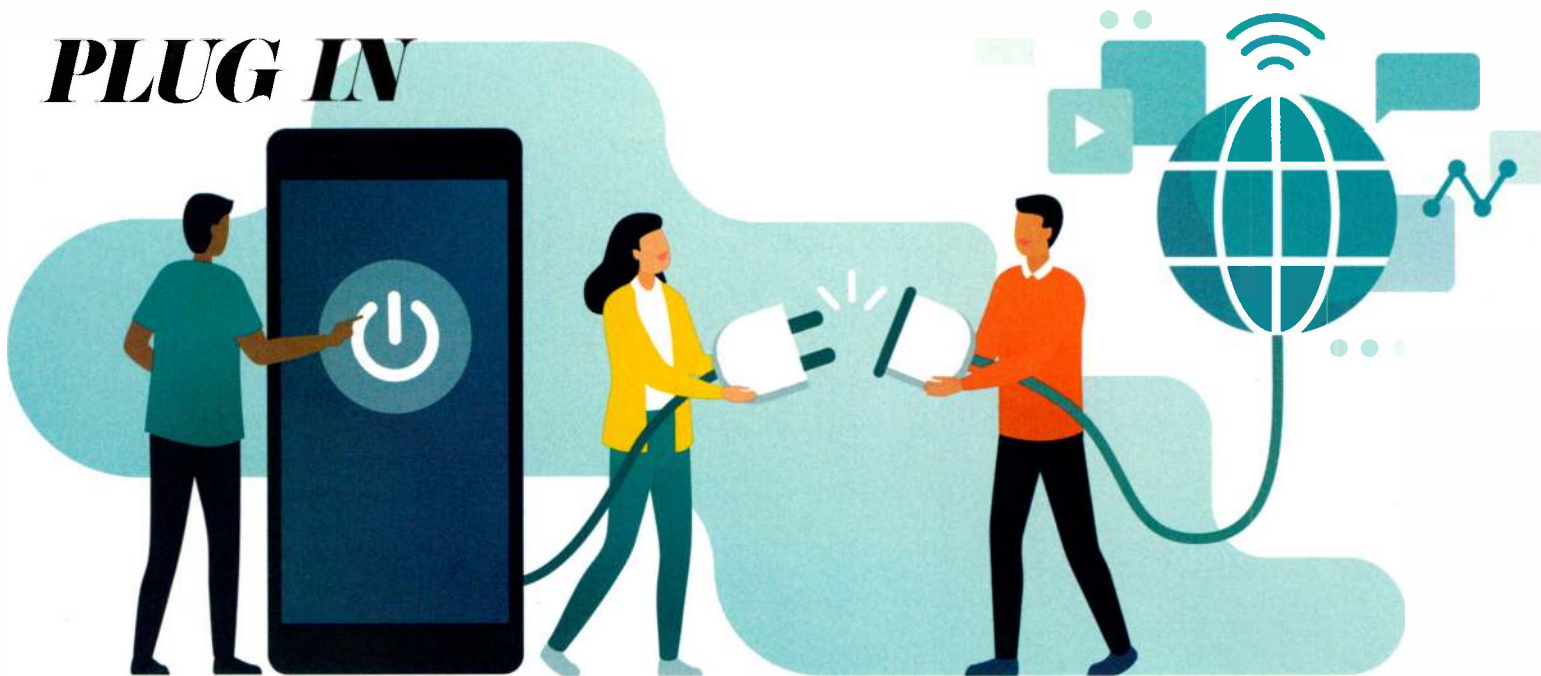
OUTSTANDING LEAD ACTOR
IN A COMEDY SERIES

Kenan Thompson


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PLUG IN



Check Out the Union's Livestreamed Events and Ever-Growing Library of Informational and Educational Videos

The SAG-AFTRA President's Task Force on Education, Outreach & Engagement continues to provide members with educational opportunities and insight on the ins and outs of the industry — and the new *Biz Basics* series gives performers what they need to get started taking their work to the next level. If you haven't checked out one of these events yet, here are some videos to get you started ...



Music and Social Change

This event shines a spotlight on ways performers use their voices as platforms for activism, bringing attention to injustices and social causes. "I've never spoken up this much in my career, ever," said SAG-AFTRA member Ledisi. "But it was time to open up and show [who I am] to the audience so they can see who is behind the music [and] talk about human experiences. That's all I've ever wanted to do: help somebody with my music."



A Conversation with U.S. Sen. Chuck Schumer

The longtime senator from New York covers his work to help revitalize the entertainment industry and further economic recovery.



Rejection is an often-experienced aspect of work as a performer. Christopher D. Bloodworth, the national director for The Actors Fund Career Center, gives insight into the physical and emotional effects of rejection, and provides eight helpful strategies to help you bounce back from setbacks.

Booking Spanish-Language Union Commercials

Industry players and working performers, such as Natalia Castellanos, right, discuss the growing demand for Spanish-language advertising, audition best practices and other ways to increase your chances of booking these union commercial jobs by breaking down barriers that limit your opportunities.



Biz Basics: Intro to the SAG-AFTRA Foundation Virtual On-Camera Lab



Self-taping is becoming a needed skill for those working in the industry. If you're looking to learn the basics or need a refresher on the do's and don'ts of taping an audition, this workshop can help. Hosted by SAG-AFTRA On-Camera Lab Technician Zachary Fineman.

Biz Basics: Tips for Your Professional Demo Reel



SAG-AFTRA Foundation Small Group Leader Scott Krinsky offers helpful tips on making sure your professional demo not only showcases your most up-to-date work, but the full range of your talent and skills.

@ To view these videos and more, visit sagaftra.org/videos. Create your sagaftra.org account to sign up for helpful classes and workshops.

The views expressed by the guests are their own and not that of SAG-AFTRA. Any mention of products or services does not imply SAG-AFTRA's endorsement.

SAG-AFTRA President Focuses on Building Worker Power in National Press Club Remarks

Collaborating, Embracing Change and Thinking Globally are Key

As devastating as it has been, the pandemic has provided an opportunity to reevaluate the importance of building worker power. As the world slowly recovers, it is time to reset expectations and come to a shared understanding of the true economic value of work.

That was the message from SAG-AFTRA President Gabrielle Carteris during a virtual gathering on May 12 organized by the National Press Club.

"It's become a common refrain during the pandemic: 'I can't wait for things to get back to normal,'" she said. "We can do so much more than return to normal. We can define a new normal. And in order to do that, the labor movement needs to lead."

National Press Club President Lisa Nicole Matthews introduced Carteris and echoed the sentiment, noting the importance of frontline workers during the pandemic. The National Press Club is a Washington, D.C.-based professional organization that includes some of the world's top journalists, including SAG-AFTRA members.

“ My union had my back. They made sure I had the healthcare I needed, because that's what unions do.”

In her address, Carteris spoke about the importance of unions, beginning with a personal story, recounting a serious injury she sustained 15 years ago while filming in Canada. She said it was the realization that her union was there for her when she was abandoned by her employer that was the impetus for her activism, and it spurred her decision to serve the union in a leadership role.

"My union had my back. They made sure I had the healthcare I needed, because that's what unions do," she said.

After her remarks, Carteris took questions about the importance of solidarity and diversity, production safety and the union's continued work to eliminate sexual harassment in the industry. She talked about building worker power by passing the PRO Act, a proposed federal law that would protect workers' ability to join unions and collectively bargain, and the critical importance of inclusion on set and in the newsroom. And she reiterated that the disruption caused by COVID-19 is a chance to change things for the better.

"Despite the challenges we face, we are in a moment of opportunity," she said. "If we can seize this opportunity, we can build on the progress workers have made. We can welcome a whole new generation of union members and be a catalyst for the change that we need in our workplaces and beyond.

"I know that if we can rise to meet this moment, the same labor movement that built the middle class in America can build the future I want for my daughters and all of our children," she said.

@ Check out the video at youtube.com/nationalpressclublive.

California Film Incentive Set to Keep Cameras Rolling

Alongside film studio representatives, labor leaders and legislators, Gov. Gavin Newsom signed Senate Bill 144 on July 22. The bill provides an extra \$330 million for the California film and TV industry, carries a new incentive to promote diversity on sets and helps to maintain the vitality and viability of production in the State of California.

SB 144 enhances and improves the California Film and Television Tax Credit Program, which has helped create 156,000 cast and crew jobs and has generated \$18.4 billion in direct revenue in California. It ensures that SAG-AFTRA members in California can continue to work in the state, and it provides resources to support more production for decades to come.



At Sunset Gower Studios in Hollywood on July 22, Gov. Newsom, center, alongside union representatives from the Entertainment Union Coalition. The EUC represents 163,000 members of SAG-AFTRA, the California IATSE Council, the Directors Guild of America, LiUNA! Local 724, and Teamsters Local 399.

SAG-AFTRA Supports Tax Help for Performers, Local Journalism

SAG-AFTRA is throwing its support behind a pair of bipartisan tax bills that can benefit members. The first is an update to the Qualified Performing Artist deduction, known as the QPA, which allows qualified performing artists to deduct expenses incurred over the course of their employment with multiple employers. The second bill seeks to provide critical help for local newsroom operations.

For performers, the Performing Artist Tax Parity Act updates the adjusted gross income cap under which performers can take advantage of QPA deductions from \$16,000 to \$100,000 for single filers and \$200,000 for married artists filing jointly. The \$16,000 cap has remained unchanged since the law was passed in 1986, rendering it outdated and irrelevant. The new legislation has been a longtime priority for SAG-AFTRA.

On the journalism side, the Local Journalism Sustainability Act allows individual and business taxpayers certain tax credits for the support of local newspapers and media. The bill also allows local newspaper employers to claim a payroll tax credit for wages paid to an employee for service as a journalist and certain small businesses a tax credit for local media advertising expenses.

The bill, supported by SAG-AFTRA, the National Association of Broadcasters and other groups, serves as a means of revitalizing local journalism, which has experienced hardships for nearly two decades. Since 2004, more than 1,800 communities have lost their local newspapers. Numbers have only increased since the pandemic, with more than 37,000 journalists experiencing pay cuts, furloughs and job loss.

DEADLINE FOR MAY DUES

If you experienced a COVID-19-related financial hardship and your request for a due date extension and the first payment of the installment plan for the May 2021 dues period was received on or before June 9, 2021, this is a reminder that the second installment payment is due by Sept. 7.



Please note that your final installment payment must be received no later than Sept. 17, 2021, to maintain good standing for the May 2021 dues period unless prior period payments are owed. No late fees will be assessed for the May dues period.



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



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DAN LEVY • MAYA RUDOLPH • KRISTEN WIIG**

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PHYLICIA RASHAD

kenan



OUTSTANDING LEAD ACTOR
IN A COMEDY SERIES
**KENAN
THOMPSON**

ZOEY'S EXTRAORDINARY PLAYLIST

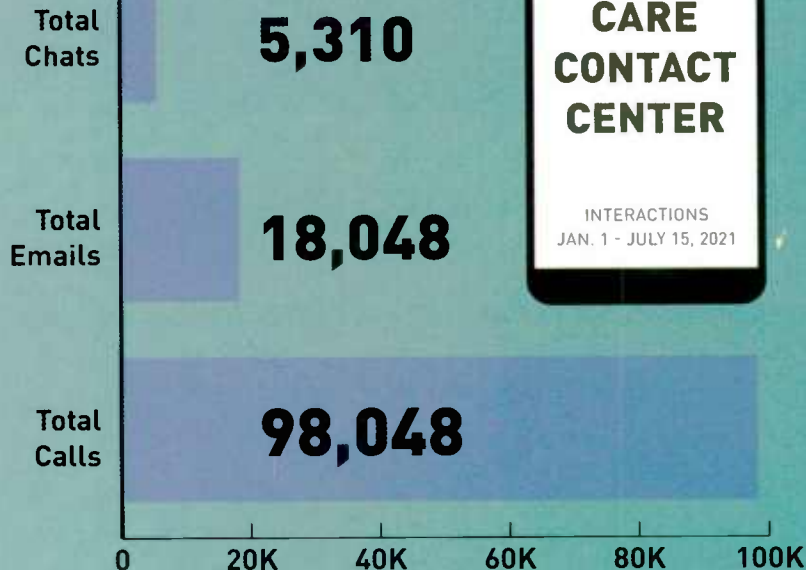
OUTSTANDING GUEST ACTRESS IN A COMEDY SERIES
BERNADETTE PETERS

For Members

ENGAGEMENT IS POWER

Informed members are empowered members. So it's no surprise that SAG-AFTRA members have tuned in, downloaded and surfed through billions of bytes of information to stay engaged, keep on top of the latest news and trends, and learn about their craft from fellow members and industry experts. Check out how SAG-AFTRA members have been navigating our union's digital world since the beginning of 2021.

Contact Center:
**CELEBRATING
5 YEARS!**



98% POSITIVE SATISFACTION SURVEY RESULTS



VIDEO

144,410

SAG-AFTRA YouTube
Total Views



PODCAST

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Unique Downloads

JAN. 1 - JULY 15,
2021



**PRESIDENT'S TASK FORCE ON
EDUCATION, OUTREACH & ENGAGEMENT**

27 Livestreams
30+ Hours of Programming
40K+ Video Views



sagaftra.org

JAN. 1 - JULY 15, 2021

1,514,542

USERS



2,969,690

VISITS



18,302,692

PAGE VIEWS

SAG-AFTRA surveyed members by email between April 7 and June 7, and more than

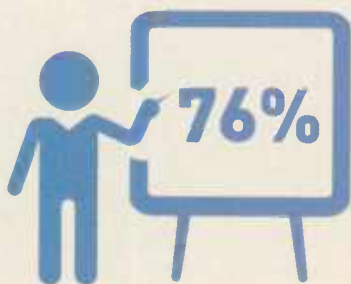


SURVEY SAYS ...

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HERE'S WHAT WE LEARNED ABOUT YOU!

MEMBERS VALUE EDUCATION & INFORMATION AS IMPORTANT BENEFITS



Educational Programming



Career-Enhancing Workshops, Panels & Livestreams



Deals & Discounts

82% of respondents reported they are vaccinated, and of the remaining members, **72%** said they intend to get the vaccine.

STAY IN TOUCH

MORE THAN 80%

of respondents reported learning about union news via SAG-AFTRA emails.



MORE SURVEY RESULTS TO COME ...

GETTING SOCIAL

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270.5K
FOLLOWERS



212.4K
LIKES



148.5K
FOLLOWERS

AS OF JULY 27, 2021

SAG-AFTRA Takes On NYPR Over Union-Busting

On June 4, SAG-AFTRA filed a lawsuit in district court in Manhattan to compel New York Public Radio/WNYC to comply with the arbitration provisions of the collective bargaining agreement. Through its legal posturing, CEO and President Goli Sheikholeslami has sent a message loud and clear that NYPR has every intention of shifting from a decades-long productive relationship with labor to a strategy that can only be seen as union-busting.

“Member listeners who have committed to donating to their station during these difficult economic times would be disappointed to see that the funds donated to this iconic station are being used to engage lawyers to fight the employees’ union,” said SAG-AFTRA President Gabrielle Carteris. “NYPR’s pattern of behavior and waste of human and financial resources, especially after a painful layoff, is shocking and disappointing.”

New York Public Radio is the owner of WNYC, the Gothamist website and numerous radio stations.

On May 23, SAG-AFTRA filed an unfair labor practice charge with the National Labor Relations Board against NYPR. It contained five allegations of violations of labor law, including a charge for firing a union steward for union activity.

SAG-AFTRA filed this charge in response to a management-driven strategy to silence a thriving newsroom and undermine accountability and transparency by issuing discipline and threats against employees for asking questions and engaging in legally protected activity. The union also maintains that WNYC management maintained and enforced work rules designed for the purpose of curtailing accountability and transparency, and surveilled employees or created the perception of surveillance of employees in their communications with the union and one another. Given WNYC’s egregious conduct, SAG-AFTRA is seeking an injunction from the NLRB to protect the integrity of the

station and to ensure that employees can exercise their rights without the specter of retaliation.

Most egregious to the union were the terminations of two respected journalists, including the SAG-AFTRA shop steward and an 18-year employee, for indefensible and unlawful reasons that violate the collective bargaining agreement and the National Labor Relations Act.



Broadcast Steering Committee Meeting Focuses on Inclusion

The Broadcast Steering Committee held its second meeting of the year virtually on June 12. The meeting began with a tribute to late Broadcast Steering Committee Chair Joe Krebs, with a video and presentations by members and union staff. Krebs received the SAG-AFTRA President’s Award April 1, shortly before his death, and the statuette was presented to his family at the conclusion of the tribute.

It was followed by a discussion on the future of radio work and digital content. In addition, committee members received training on conscious inclusion in the workplace. The Broadcast Steering Committee has committed to working on diversity and inclusion across newsrooms, and the training was an opportunity for member leaders to discuss their experiences and strategies to improve inclusion at work. The next meeting is scheduled for the fall.

Organizing the Broadcast Community

When broadcasters need fair pay, good working conditions and representation at the bargaining table, they keep turning to SAG-AFTRA.

In April, Marketplace content creators voted 97% in favor of joining SAG-AFTRA through an election conducted by the National Labor Relations Board. Marketplace has its main headquarters in Los Angeles. The new bargaining unit covers all content creators working in the United States.

In May, the producers at KIRO-TV in Seattle voted overwhelmingly in favor of being represented by SAG-AFTRA. KIRO producers join the anchors, reporters and writers at KIRO-TV to be part of SAG-AFTRA.

Newly organized staff at Marketplace and KIRO-TV are part of the wave of broadcasters recently joining SAG-AFTRA, including The Classical (KSJN) and The Current (KCMP) at Minnesota Public Radio; WBGO Jazz in Newark, New Jersey; WAMU, American University, Washington; and the KDKA producers at CBS Pittsburgh.



Total Traffic & Weather Network Members Come Together

SAG-AFTRA represents TTWN staffers from coast to coast who provide traffic and weather updates on both radio and television. This spring, members have come together virtually to discuss common issues, including returning to the studio and safety protocols, with an eye on preparing for upcoming local negotiations later this year and in early 2022. With 25 members participating, plus local union staff from Boston to Seattle, members have had the opportunity to share ideas and strategies and coordinate planning.

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"I love acting. I don't really see it as a job because it feels natural to me, and I think I want to do this for the rest of my life; I already love doing it now."

Actor and singer Madison Taylor Baez from *Spotlight with Selena's Madison Taylor Baez*

Podcast Playback

The SAG-AFTRA podcast continues to roll out amazing episodes featuring high-profile members, industry leaders and subject-matter experts. But in case you've missed an episode — or are looking to add a new favorite to your podcast library — here are some of our favorite soundbites.



"Had one thing gone differently, I wouldn't be the person that I am today. I feel like I have a responsibility to represent Black trans women, and I never would have thought that's what God wanted me to do by just existing or sharing my story."

Actor Alexandra Gray from *Trans Performers, Breaking Barriers and Stopping the Hate*



"I was in the labor movement before I came into office ... [and] I came as a labor advocate. It doesn't matter what kind of job you're in, every worker needs a voice in the workplace and the ability to stand up for themselves."

California Assembly member Lorena Gonzalez, District 80, from *Free Artists from Industry Restrictions*



"Representation and storytelling, especially for young women and girls, is so important because we not only show the current culture, but we also shape culture with the stories we tell."

SeeHer Executive Advisor Knatokie Ford from *Gotta SeeHer to Be Her*



"I think that it's important that whatever the jobs are, [we] make sure people have good working conditions, wages and decent benefits. We have to organize the workers that are here."

Chris Shiflett from *Foo Fighters Guitarist Chris Shiflett*

@ Subscribe to the podcast on Apple Podcasts, Spotify, Google Podcasts, Stitcher, Overcast, Pocket Casts and Tune In.

The views expressed by the guests are their own and not that of SAG-AFTRA. Any mention of products or services does not imply SAG-AFTRA's endorsement.

Scene Around



Pride Live

In what was one of the first post-COVID lockdown live concert events in Los Angeles, SAG-AFTRA was a supporter of Pride Live's annual Stonewall Day on June 6. The event took place as part of Outloud: Raising Voices, a weekend music festival at the L.A. Coliseum streamed live on Twitch.

"Stonewall proves the power of collective action," incoming National Executive Director Duncan Crabtree-Ireland, a Stonewall Day ambassador, told the audience. "As a union, we believe our collective voice and collective action are among the most important tools available in the fight for justice and equality."

SAG-AFTRA recording artist Adam Lambert both curated and headlined the lineup for the concert, which included out members Chely Wright and Mj Rodriguez (*Pose*).



Clockwise from top, SAG-AFTRA recording artist Adam Lambert headlines Pride Live's Stonewall Day on June 6; *Pose* star and recording artist Mj Rodriguez rocks the stage; recording artist Chely Wright, left, and SAG-AFTRA National Executive Director Duncan Crabtree-Ireland offstage; and Crabtree-Ireland, a Stonewall Day ambassador, greets the audience at the L.A. Coliseum and those watching on Twitch.

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JEREMY SWIFT

OUTSTANDING SUPPORTING ACTOR
IN A COMEDY SERIES



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

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



"With union membership comes the feeling that I am finally in the place I've always wanted to be."

— PATRICIA LAWRENCE



"It was very exciting to receive my card and finally become a member of SAG-AFTRA."

— WINSTON BROMHEAD

"We never know where we're going to end up, but if we're open for the ride, it all comes around, one way or another."

— MAHALET DEJENE



"Being a union member helps me feel like I'm part of a huge family."

— AL KESSEL

"I knew I would only be taken seriously by the entertainment industry and my peers by [joining] the union."

— SIDOW SOBRINO



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Taking *the* Reins

Duncan Crabtree-Ireland Hits the Ground Running as National Executive Director & Chief Negotiator

SAG-AFTRA's newest national executive director is no stranger to the union's operations. When he took over as the union's top employee on June 21, Duncan Crabtree-Ireland came with years of hands-on experience in nearly everything the union does. He served as general counsel since 2006 and as chief operating officer since 2014.

After then-National Executive Director David White announced his departure on May 14, Crabtree-Ireland was the natural choice. On May 26, the National Board appointed him as its next national executive director and chief negotiator and approved a three-year contract. He comes in as the union's best-prepared national executive director in recent memory.

"I am incredibly pleased with this appointment. Duncan is simply an extraordinary executive with the experience and expertise that this role demands," said SAG-AFTRA President Gabrielle Carteris. "The decision of the Board expresses their deep understanding and focus on what is best for SAG-AFTRA and our membership."

During his tenure as SAG-AFTRA's second in command, Crabtree-Ireland has been involved in many of SAG-AFTRA's signature achievements, including being a key participant in the merger between SAG and AFTRA in 2012, and serving as the coordinator of SAG-AFTRA's successful COVID safety response and return-to-work initiatives.

Crabtree-Ireland has been the lead negotiator for SAG-AFTRA's music contracts as well as its contract with the Telemundo network for Spanish-language productions — the first new network television contract in over 50 years. He is bilingual in English and Spanish, and is a co-host of SAG-AFTRA's English and Spanish podcasts.

He has played a central role in strategic planning efforts and diversity programs, including overseeing SAG-AFTRA's Legal, Equity & Inclusion, Governance, Government Affairs & Public Policy, Professional Representatives, Administration, and Information

Duncan Crabtree-Ireland addresses representatives of Latin American actor unions in 2019 to discuss SAG-AFTRA's aggressive work fighting sexual harassment.





Technology departments, as well as the union's international affairs, including foreign royalties.

Crabtree-Ireland formerly served as a criminal prosecutor for the Los Angeles County District Attorney's office and has received numerous awards for his work and service throughout his career, including the SAG-AFTRA George Heller Memorial Award for extraordinary service to SAG-AFTRA and its members.

He is the chair of the board of trustees of the SAG-AFTRA & Industry Sound Recordings Distribution Fund, the co-chair of the board of trustees of the AFM & SAG-AFTRA Intellectual Property Rights Distribution Fund, a member of the boards of the SAG-Producers Pension Plan, the SAG-AFTRA Health Plan, and SoundExchange, and is a delegate to the International Federation of Actors and serves as co-convenor of its Global Diversity Working Group and as convenor of its North America and English-Speaking groups. He has served as a longtime adjunct professor at the University of Southern California Law School. He is a past chair of the Conference of California Bar Associations, a past treasurer of the Los Angeles County Bar Association, a past co-president of the LGBTQ Bar Association of Los Angeles, and serves by appointment as a judge pro tem of the Los Angeles Superior Court.

Previously, Crabtree-Ireland served as Screen Actors Guild's deputy national executive director.

In an interview with *SAG-AFTRA* magazine, Crabtree-Ireland discussed his priorities for the next three years, his commitment to diversity, expanding the union's reach in Spanish-language media and much more.

Q: Why did you accept the role of NED and what makes you a good fit for the position?

A: It is a huge honor and responsibility to be the national executive director of SAG-AFTRA. I've been here as part of the staff of SAG-AFTRA — and SAG before it — for more than 20 years. The opportunity to continue my work on behalf of our members and to take it to the next level was irresistible. Helping further the interests of actors, performers, recording artists and broadcasters is

something that's really close to my heart.

I'm excited about the chance to work together with our amazing staff and with our committed and devoted members and elected leadership to do our very best to protect members and advance their interests.

Q: As the new NED, what are your priorities and goals over the next three years?

A: My very first priority is to make sure that our members — all our members — are able to make it safely through the pandemic and have the opportunity to fully return to work as soon as possible.

The past 16 months have been incredibly difficult for so many. I'm very proud of the work we have done to keep members safe as they began returning to work last summer, but the industry hasn't fully recovered and things aren't yet back to normal. Remaining vigilant about member safety always comes first, but we're also very eager to help producers

and employers in all parts of the industry get our members back to work.

Negotiations and contract enforcement are always a top priority for SAG-AFTRA, and never more so than now. I am currently negotiating successor agreements to our Sound Recordings Code and our Telemundo agreement, but I am also looking forward to sitting down at the table to negotiate our upcoming Commercials Contracts and our TV/Theatrical Contract after that. We have real challenges in all these contract areas, but real opportunities too, including opportunities to maximize our bargaining strength and leverage to achieve the best results possible.

I'm also eager for us to leverage technology to make the operations of the union more effective and efficient. That's not code for reducing staff; to the contrary, we need to gradually and responsibly increase our staff. In doing so, it's essential that our staff is as efficient as possible. We need them doing fewer rote and repetitive tasks that can be automated. Instead, they

must be focused on doing the complex and challenging tasks that only our expert, experienced human staff can do.

This brings the prospect of providing a higher level of member service, as well as enabling us to be more effective in contract enforcement and negotiations.

Q: How would you describe your style of leadership?

A: I would describe myself as collaborative but decisive. We are fortunate to have a strong and experienced staff team at all levels in the organization, but especially at the most senior levels. Those capable and experienced leaders can and will be empowered to make key decisions and keep this union effective and nimble, being proactive and having the ability to respond to change in real time.

The power of solidarity and collective action for our members is real. It is equally real for our staff — standing together and fighting together are what get us where we need to go.

Clockwise from right, Crabtree-Ireland co-hosts SAG-AFTRA's English and Spanish-language podcasts; leading a livestream for members on the COVID-19 safety protocols of the Return to Work Agreement; and with husband John and their children.



And it's going to allow for a resumption of work

Q: What changes can members expect in the union's operation?

A: I am looking forward to building on the very solid fundamentals of our operations to ensure that we recover fully from the challenges of the pandemic. As a result of COVID and the industry shutdown last year, we were forced to significantly reduce the size of our staff. As we move out of the pandemic, I look forward to us beginning to rebuild in a manner that's efficient and effective and makes the best possible use of resources. That will include a more high-tech approach to certain types of things in terms of communications and other activities that our staff engage in that impact members.

But members can also count on having direct access to human beings who work for the union and can answer their questions, whether that's through our Contact Center, directly with our contracts departments, our legal department, our Equity & Inclusion department, or through our new sexual harassment reporting tool. But there's a lot more to come in terms of ways we can make it easy for our members to engage with the union on their terms.

And, I definitely intend to maintain our commitment, as supported by the National Board, to expand our representation and our outreach in the Spanish-language industry as well. This is reflected, for example, by the fact that we recently rolled out a full Spanish-language website so that our members who are more comfortable in Spanish have full access to the resources that the union provides. Our members deserve and have the right to be treated fairly when they're working, no matter the language.

Q: Diversity and equity have been central to much of your work with the union. Why is this important to you and what challenges do we face in this area?

A: We face a lot of challenges in this area — but that's nothing new. Our members helped craft and bargain for some of the first formal diversity commitments in the industry, but progress is slow going. There have been moments of profound engagement and change. One example is a long-overdue industry reckoning with

patterns of sexual harassment and other discriminatory or retaliatory conduct.

We can be justly proud of the changes in industry practices that are the direct result of SAG-AFTRA's efforts to ensure members are not subject to inappropriate conduct or sexual harassment in the workplace or outside the workplace.

There are tremendous challenges in terms of racial equity, which we've been working to address. We just had Stop the Hate Week that was very successful, and our National Board has expanded our diversity committees to include specific representation for Latino and Middle Eastern and North African members.

We've had a number of activities out there to support and help protect our LGBTQ members, and especially our transgender, gender fluid and gender nonbinary members, who have been subjected to a lot of inappropriate treatment and discrimination in the industry. There's so much to do in all of those areas. Myself being an openly gay man, I've experienced the kind of discrimination and harassment that many LGBTQ people experience. But, I've also witnessed and learned a lot about the kind of mistreatment that has been historically endemic for our members of color, and women and people with disabilities.

Our commitment in that area is so essential to make sure that all of our members are treated equitably and fairly and are included in the American Scene.

We've had the American Scene language in our contracts since the early 1960s. And we've made a lot of progress, but there's so far to go, and we have to stay vigilant and stay committed, if we expect to help create the kind of equitable, inclusive and diverse world that I want to live in — and that, I hope, all of us want to live in.

Q: You and your husband, John, have five children at home. Does having a large family have any parallels to leading a large organization?

A: I feel very fortunate to have an amazing partner who is the primary parent because, obviously, being in a role like this at an organization like SAG-AFTRA is a challenge of its own. We're a team. And I think probably one of the biggest parallels is the fact that no one can do these things alone. If you want to achieve anything



Crabtree-Ireland at the 2019 Havana International Film Festival discussing Latino representation in Hollywood.

really meaningful in life, it almost always has to be done in cooperation or collaboration with somebody else. In the case of my family, that's my amazing husband who makes everything work. And in the case of the union, that's the amazing team of elected leadership and staff that work together to achieve our goals. It's a learning experience on every front.

Q: Has anyone given you any words of advice in assuming this new role?

A: I've gotten so much advice from so many quarters. It's a testament to the significance of this amazing union that so many people are engaged enough to offer advice. Perhaps the best advice that I've gotten so far is to get input and feedback and advice from every source you can, and then step back for a moment and really trust your own informed instincts to make the best decisions possible. That advice resonates deeply with me. So that's what I'm planning to do. ■

Advancing Equity



SAG-AFTRA continues to advance its commitment to fostering workplace equity dramatically. That progress is a testament to the collaboration between the union's National Board, committees and staff, who collectively work every day to address systems that cultivate bias and inequities to ensure that every member is treated with dignity and respect and that all members have an equal opportunity to secure fairly compensated work.



***SAG-AFTRA is
ensuring an
inclusive,
safe working
environment
for all members.***

Your story matters. You are not alone.

We are here to support SAG-AFTRA members navigating an experience of sexual harassment in the entertainment and media industry.

sagaftrasafeplace.org

SAG-AFTRA
SAFE PLACE



The union serves a broad and diverse set of constituencies of all ages and backgrounds, and member committees such as Performers With Disabilities, LGBTQ, the Broadcast Steering Committee and other member groups focusing on diversity are working to tackle issues of equity and inclusion with the power of the union behind them. Equity encompasses a wide swath of concerns, from representation and inclusion to ensuring a safe working environment free from harassment, and the union has been pushing forward on all fronts simultaneously.

Intimacy Coordinators

Building on the 2018 launch of the Code of Conduct, the union has reinforced its commitment to eliminate the scourge of sexual harassment with several initiatives. In July 2019, the union announced a joint initiative with intimacy coordinators to standardize, codify and implement guidelines for on-set intimacy coordinators. The guidelines define the duties and standards for intimacy coordinators on productions and specify acceptable training, vetting and qualifications for this burgeoning profession.

Last year, in coordination with industry partners and a community of experienced intimacy coordinators, the union unveiled a framework for how the role of intimacy coordinator is used on set. The Standards and Protocols for Use of Intimacy Coordinators provides a safety net for performers, establishes specialized support that empowers both cast and crew, and helps

productions run more efficiently. To ensure the highest standards for the growing presence of intimacy coordinators, this past April, SAG-AFTRA rolled out comprehensive industrywide standards for training, registration and continuing education of intimacy coordinators.

These guidelines set a gold standard by instituting a process for reviewing and vetting candidates for the role of intimacy coordinator. The two-part program consists of an accreditation system for training programs that sets out parameters for high-quality training and includes a mandated component for equity and inclusion as the profession continues to grow. The second part of the program is a registry and pre-registry list that serves as a resource for employers where candidates have provided proof of work experience, training and a background check.

Additionally, SAG-AFTRA will sponsor an annual intimacy coordinator conference for registry and pre-registry participants to meet as a continuing education requirement. Sessions will include information on community practices, industry safety and union contracts. Detailed information about these standards can be found at sagaftra.org/intimacycoordinators.

Confronting Harassment

In April, the SAG-AFTRA Safe Place portal debuted. It operates as a reporting platform for sexual harassment through the SAG-AFTRA member mobile app and at sagaftrasafeplace.org.



Members working under a SAG-AFTRA contract or third-party bystanders can discreetly and securely report incidents of sexual harassment that they experienced or witnessed. Once a report is filed, SAG-AFTRA's Equity & Inclusion team members, who are trained in trauma awareness, work with the user to determine the best course of action and provide additional resources. Users can also opt to report an incident anonymously.

The National Board approved a new membership rule at its April 17 meeting that explicitly prohibits harassment and abuse, including sexual harassment, intimidation and retaliation for the filing of complaints, and the rule makes such violations subject to disciplinary action.

SAG-AFTRA has also deployed its long-standing leverage in the industry to win stronger provisions in major contracts with studio and network producers that guarantee members significant rights and protections in intimate and highly exposed scenes. Alongside the 2018 Code of Conduct, Guideline No. 1 called for an end to auditions, interviews and similar professional meetings taking place in private hotel rooms or at private residences — all scenarios that often placed performers at potential risk for sexual harassment. Finally, the union ramped up industrywide outreach and education, creating toolkits for members, a member-advised *Quick Guide for Scenes Involving Nudity and Simulated Sex*, and a guide for casting directors on the protocols to use for casting roles for intimate scenes.

“The multiple tracks of building a community of skilled intimacy coordinators, the Safe Place portal and utilizing our existing strength in the industry has led to major steps in our

efforts to help stamp out sexual harassment in the entertainment industry,” said SAG-AFTRA President Gabrielle Carteris. “Though it is important that we have raised awareness, we continue to go even deeper by melding the use of innovative technology, our strategic partnerships and expanding contract protections.”

Carteris also praised members for providing online demographic information via the My Info tab on each member's profile, because such crucial data give a picture of who SAG-AFTRA members are and shape programming and services that have played a key role in the advancement of workplace equity.

Focus on Inclusion

SAG-AFTRA also has taken a hard look inside its own community to probe places where improvements could be made. The National Board has approved the formation of a Diversity Action Plan designed to encourage the use of inclusive language, established diversity committees to serve Middle Eastern and North African, and Latino communities, and to provide implicit bias and inclusion training for National and local board members, broadcasters and other member groups.

The union also created the Task Force on Ensuring Fair and Equitable Hiring Practices Within the Stunt Community, which has issued an agenda to promote fair and equitable hiring practices within the stunt community without compromising excellence or safety. The Task Force outlined



specific initiatives to reach its goals, including new protocols stunt coordinators must follow to ensure the hiring of more women, people of color and people with disabilities as well as other underrepresented groups.

The Task Force has called for strengthening training and mentoring programs across the country and creating ties to existing stunt skills schools and certification programs, with the specific focus on expanding the universe of a diverse cadre of performers.

“Our ability to grapple with our own challenges to achieving workplace equity and make significant changes is the true marker of our commitment to equity and inclusion,” said National Executive Director Duncan Crabtree-Ireland.

The union is also working closely with the International Alliance of Theatrical Stage Employees to advance diversity, equity and inclusion in the hair and makeup industry. When performers of color sit on set for hair and makeup, they need to feel confident that they will be equitably handled.

“We have recognized throughout each step we’ve taken that achieving diversity, equity and inclusion is an everyday challenge that, candidly, never ends,” said David White, who recently left his role as SAG-AFTRA national executive director and remains a senior advisor. “But, if we weigh the totality of what we’ve established over the short term, we’ve put in place significant guardrails and markers to chart a clear path for this ongoing work.”

The union has been closely engaged in the broader debate over diversity, equity and inclusion that has reverberated across the country amid the COVID-19 pandemic and the growing cries for social and racial justice. From public support for Black Lives

How Do You Self-Identify?

Log in to your My Info area of sagaftra.org and complete your confidential Demographic Profile.

Help your union serve you better!

Matter to hosting Stop the Hate Week, SAG-AFTRA is using its visibility to shine a light on disparities that exist in the entertainment industry and all sectors of society.

The template, then, is clear. SAG-AFTRA has embraced a successful strategy: Not only raise awareness of workplace equity within the industry and beyond, but also take tangible steps to improve everyday outcomes for members.

SAG-AFTRA Chief Governance and Equity & Inclusion Officer Michelle

Bennett said, “The key to the union’s work on diversity, equity and inclusion is that we have collaboratively engaged with members, staff and industry partners across the full spectrum of the issues to create and execute real action plans that advance our shared goals for safety and equity in the workplace.”





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LOG ON, TUNE IN, REACH OUT

SAG-AFTRA'S NATIONAL CONVENTION GOES VIRTUAL

This fall, SAG-AFTRA's national convention is boldly going where it has never gone before: into cyberspace, with an all-virtual event, and this year's theme, "Virtual, Vital, Visionary," reflects the new reality.

The national convention is one of the union's biggest events, and planning begins many months before delegates vote on their first resolution. Earlier this year, with the scourge of a worldwide pandemic, it wasn't clear what the situation would be when the convention rolled around in October. But one thing was abundantly clear:

Just as it was with the union's other major production, the SAG Awards, the show must go on. The SAG-AFTRA Constitution mandates that the convention take place every two years as a forum to set the union's agenda and elect top officers, and that's true even if delegates can't meet in person.


Without knowing what the future would bring and with members' safety the top consideration, the National Board decided that when the convention was held Oct. 16-18, it would be done virtually. Clearly, that would mean some significant changes, but it isn't entirely new territory: For



Because it's the fifth national convention since the 2012 merger, the V's in "Virtual, Vital, Visionary" represent the Roman numeral for five.

more than a year, national and local board meetings and membership meetings have been successfully held via Zoom.

While there won't be a physical meeting place, there is no less preparation for the event. Organizing a virtual convention with hundreds of attendees is an enormous undertaking, and the union is

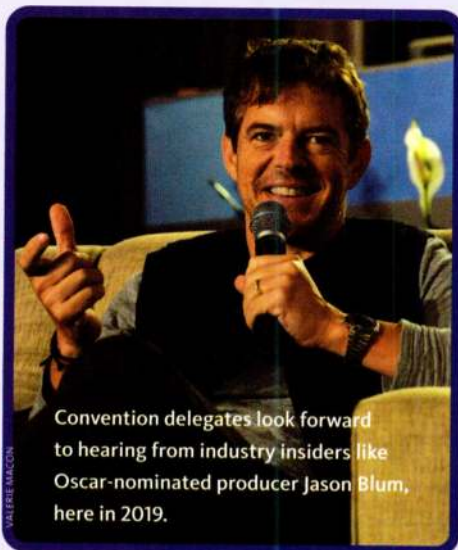


At the first SAG-AFTRA convention in 2013, delegates were shown a message that was specially recorded for the event by then-Vice President Joe Biden.

trying to make sure that the experience for attendees is as close to the "real thing" as possible.

Since the convention helps set the union's priorities for the next two years and impassioned debate is critical to that process, delegates and union leaders need to be able to speak candidly. Just as at a physical convention, the proceedings must be confidential so that anti-union forces can't simply tune in to learn about our behind-the-scenes discussions. That means the convention will be limited to elected leaders and delegates, just as it would in any year. However, due to the online medium, more delegates will be able to participate, since travel costs and logistics won't be considerations. And, during this time of pandemic recovery, without a physical venue, the virtual convention will also save union resources.

While the remote aspect will be new, the purpose of the convention remains the same. On the first day, delegates and officers elect the executive vice president and the seven other regional and category vice presidents. The



Convention delegates look forward to hearing from industry insiders like Oscar-nominated producer Jason Blum, here in 2019.

bulk of convention business will be focused on considering resolutions that were submitted by members, as well as proposed amendments to the SAG-AFTRA Constitution, if there are any.


Also on the agenda are the usual awards and honors. The American Scene Awards* recognizes SAG-AFTRA employers whose projects exemplify the very best of diverse and inclusive entertainment, music and news.

A select few deeply committed unionists will receive the George Heller Memorial Award, which takes the form of a golden SAG-AFTRA card. These honorees, who can be either member leaders or staff, are people who have gone above and beyond in their service to the union, fighting tirelessly throughout the years for the betterment of members.

Past convention attendees will recognize some returning amenities and features that this year will be taking a new form. The resource expo, which in past years was a room of booths staffed by partner organizations, will instead be online. Representatives will be available to answer questions in real

time, and with the option to directly download the information attendees want, it may turn out to be even more convenient than in years past.

One of the popular aspects of the convention is the opportunity for attendees to mingle. The convention will



The President's Award was introduced at the 2017 convention, and it was given posthumously to New York Local President Mike Hodge.




A highlight of convention is the American Scene Awards, hosted in 2019 by actor Sydelle Noell (*GLOW*, *Black Panther*, *Arrow*).

offer a virtual lounge where members from different work categories can come together to share stories and network, and maybe learn a thing or two.

And it wouldn't be a SAG-AFTRA convention without some keepsakes, fun memories and other engagement activities.

The past year has been an unusual one with a lot of changes,

but the history of the media industry is defined by change, and members have shown a remarkable ability to adapt. So while the 2021 national convention may be a departure from the norm, the heart,



The number of George Heller Memorial gold card honorees varies. The fewest was two during the first convention, while the 2015 and 2017 conventions had the highest number, at four each.

commitment and passion of SAG-AFTRA members persists. Whether they are doing so in person or from their home offices, member leaders and delegates will have all the tools they need to do their best work for the union.

On YOUR SIDE

Nurturing Your Professional Relationship with Casting Directors

For today's working actors, cultivating and maintaining professional relationships is as important as it's ever been, none more so than the ones with casting directors. At times, it may feel like this dynamic is one-sided, but the truth is casting directors greatly value their relationships with actors. Not only will they advocate for performers, but also some remain invested in a performer's career well beyond the duration of an initial project.

"When we meet someone and see something in them, we more actively follow that actor's career to see what they're doing and where they're getting hired," said former Casting Society of America Co-President Russell Boast.



Award-winning Russell Boast is a former co-president of the Casting Society of America and the head of its Equity in Entertainment and Training and Education committees. As co-founder and owner of Manwiller/Boast Casting, his television and film credits include FX's *The Fix* and *No Ordinary Man*.

"There are actors who I've been trying to hire, literally, for 25 years."

As in any other field of work, maintaining these relationships requires constant effort. The best way to build a rapport with casting directors is to have great auditions under your belt — after all, casting directors are sought out by directors and producers for their unique connection to talent, and building a positive reputation through auditioning can be a career-changer.

The first thing to remember is that every audition requires preparation. As an actor, it's easy to focus solely on rehearsing your lines — and taking time to rehearse *is* important. But take some time to also do a little research. Review the director's past films or, if auditioning for a television

series, be sure to watch several episodes to understand the show's tone.

Casting directors will be doing this as well, and Angela Peri, CSA, and Lisa Lobel, CSA, of Boston Casting in Massachusetts note that this research helps them better understand a project.

"All directors have a style, and when we're working with [someone new], we'll watch two or three of their movies beforehand," said Peri. She advises actors to, "Really do your in-depth analysis, because the deeper you go, the better the performance."

For those working in larger markets, it's a good idea to research the casting director. That may mean looking back at your past work to see if you've previously auditioned for a casting director, or even finding articles and interviews about them. Taking these extra steps can prevent you from committing certain faux pas and lets you know more about what

casting — and, ultimately, the director — is looking for.

Said former CSA Co-President Rich Mento, "Social media is a really good way that actors can get to know casting directors. There are a lot of us doing podcasts and interviews now, and there's so many things I learned from listening to my colleagues, [and] actors can really make use of what's out there."



Richard Mento is the former co-president of the Casting Society of America. In his more than 20-year career, he has cast theater, film, television, music video and new media projects. He is best known for *Remember Me*, *Dear John*, the *Step Up* franchise and U2's *Song for Someone* music video.

Auditions are the best way casting directors get to know you. But to make the most of your professional relationship with casting directors, it's important that you also take time to get to know them as well.

No two auditions are alike, and every type of role — television, film and commercial — requires a different approach. But the one thing that every casting director is looking for is connectivity: Do you understand the character? In what ways are you bringing yourself into the role? And how quickly do you show that in your audition?

"I always say to actors

that it's about the first five seconds," said Atlanta casting director George Pierre, CSA. "Whether it's a live [audition] or even via Zoom, I should be able to turn my back to you and feel what you're presenting."

Connectivity is even more important when it comes to self-taped auditioning. Casting directors are aware that self-taping presents some difficulties, including fewer opportunities to give actors direct and timely feedback. But Boast and Mento note that remote auditioning offers opportunities as well.

"If you're in the room with me, I'm probably redirecting you — and even if you get the job, you're [following the director's cues]. So, really, that first self-taped audition is the only time in the entire process you're completely in control," said Mento. "There's power in that, and I think that actors should be more excited about [having that aspect] than disappointed that they can't be in the room."

Mento's words should be taken to heart when it comes to aspects of your delivery such as your emotional range and character choices. But for all other aspects of your self-tape — lighting, background and clothing — remember that the opposite is true: Keep things simple and subtle.

"People start to get really elaborate with their auditions, but less is more," said Lobel. "Give nods to the world that you're portraying through your clothing, but don't go all-out with costuming, don't try to recreate the set and stick to your lines — don't improv!"

Added Boast, "And remember that, in addition to the business of it all, this audition is another opportunity to act; be bold and try to enjoy the creative process! Don't get too

caught up in the technology of self-taping; we'll see beyond the setup if you're doing great work."

Above all, remember to review the tape before you send it!

Still, even with research and preparation and taking the proper steps to deliver great in-person and self-taped auditions, you can still be passed up for a role. Handling rejection isn't something only actors experience; casting directors also face rejection, whether it's being turned down for a project or having an actor they recommended ultimately not be chosen. But what's important is to not let a setback affect you too strongly. Always be looking ahead.

"[Auditioning] is a constant interview," said Pierre. "Don't let one rejection — or 100 rejections — deter you from pursuing what it is that you love. There's eventually going to be a 'yes,' and that one will turn into [more work]."

Instead of focusing on the part you didn't get, take effective steps to ensure you're ready for the next opportunity that can — and will — present itself.

"I'm a retired actress, so I really know what [experiencing rejection] is like, and, if I can, I try to [advise] actors on what they can do moving forward," said Peri. "Really become a contender and be your own manager. Start actively looking for work and peacock a little bit: Change your headshot and update your resume, get on two or three online services, and look for an agent."

"And if you're constantly being asked to



Angela Peri, CSA, and Lisa Lobel, CSA, are co-owners of Boston Casting, the largest casting agency in the New England region specializing in films, television, commercials and more. Their previous projects have included *Knives Out*, *American Hustle* and *The Equalizer* duology.

audition for multiple projects at the same office, take that to mean a casting director sees something in you and is choosing to spend [their] time on you," added Mento.

There will come a time when a "no" becomes a "yes," and you'll find yourself working on-set, but that doesn't mean your professional relationship with a casting director is over. Your conduct on set is not only a reflection of your professionalism, but that of the casting director. Instances of poor "set-iquette," whether to the director or crew, can make its way back to casting and lead to long-lasting consequences.

"If I hear word from the set that [someone I cast] was actually rude and disrespectful for no reason, that hits home, because I've had that done to me

as a [production assistant]," said Pierre. "Don't just show the producers and directors respect because you feel they're the ones that are going to make it happen for you. You're only as good as your last project, and the PA on set one day can end up being a producer [on another set] the next day."

There are few constants in the industry, but one thing that remains true is that casting directors are invested in actors' successes.

"We miss the actors and [in-person] sessions; I miss giving that direction," said Lobel. "But auditioning is part of the process and I think that ... us calling you in should show you that we are on your side and believe that this role could be perfect for you."



George Pierre, CSA, is the owner of George Pierre Casting in Atlanta. He has been involved with BET's *Being Mary Jane* and *Creed*.

@ Read SAG-AFTRA's message about self-taping on page 22.

WATCHING YOUNG PERFORMERS GROW

If you're a young performer moving away from children's roles, landing a gig can be especially difficult. At times, it can even feel as though the odds are stacked against you or that your career is ending. But know that casting directors are on your side, even as you're moving through that phase.

Casting directors understand that you're in a unique time in your career during which you are developing new skills. Oftentimes, they are using the audition to provide you with feedback to make you better.

"We want to help nurture [young performers] and see how their [performing] changes over time," said casting director Suzanne Goddard-Smythe, CSA, during SAG-AFTRA's *Audition Tips for Parents and Young Performers* livestream on Jan. 5. "So, if we keep

wanting to see you, that's good!"

And while many young performers worry that a less-than-stellar audition or taking a hiatus will cause permanent damage to their careers, the casting directors said that's not necessarily the case.

"If there's a period of time where an actor feels like they need to take a break or would rather be doing other things, they probably should, and that's okay," said casting director Howie Meltzer, CSA. "But if it's someone we feel passionate about, we'll likely call [their representative] and find out what's going on."

"We want you to feel great about the audition and that it's a great experience. If you get the part, that's great — but if you don't, you'll be remembered for something else," added casting director Monika Mikkelsen, CSA.



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POWER TOOL

Your Smartphone Puts Your Career in Your Pocket

SAG-AFTRA performers are finding that their cellphones have never been more central to their careers. These pocket computers have been critical lifelines during the pandemic, but with the addition of the SAG-AFTRA member app, available for iOS and Android, and other smartphone apps and functions, smartphones have become something of a Swiss Army knife for actors. From auditioning for a part to keeping tabs on your residuals, your cellphone can make everything a bit easier – and, oh yeah, it's still a phone, so you can also use it to call your agent.

STAY IN THE KNOW ABOUT YOUR DOUGH

Check your residuals quickly and easily anytime with the SAG-AFTRA app. You can see what has been paid and what's still pending.

CAPTURE YOURSELF

The importance of self-taping auditions was already on the rise before the pandemic, but it is now becoming an ever-more-critical skill for actors. And, you can even edit your video on your phone. There are a lot of resources online that offer advice on how to make a great self-tape, including some SAG-AFTRA-sponsored panels. Get started at sagaftra.org/videos.

LINE UP YOUR NEXT ROLE AND GET ROLLING

The app allows you to view which productions are shooting in your area and mark favorites.

KEEP YOUR CARD UP YOUR SLEEVE

With the app, you can use your virtual membership card instead of your physical card wherever your membership needs to be verified or when checking into events.

BE A KNOW-IT-ALL Whether you're looking for information about SAG-AFTRA's contracts or just keeping up with the latest union news, you can find it all on the app and on sagaftra.org.

REPORT HARASSMENT If you're ready to come forward about an incident of sexual harassment or discrimination or would prefer to report anonymously, you can do it all right from your phone.

WHAT TO DO WHEN YOUR DUES ARE DUE
You can pay your union dues safely and securely via the SAG-AFTRA app.

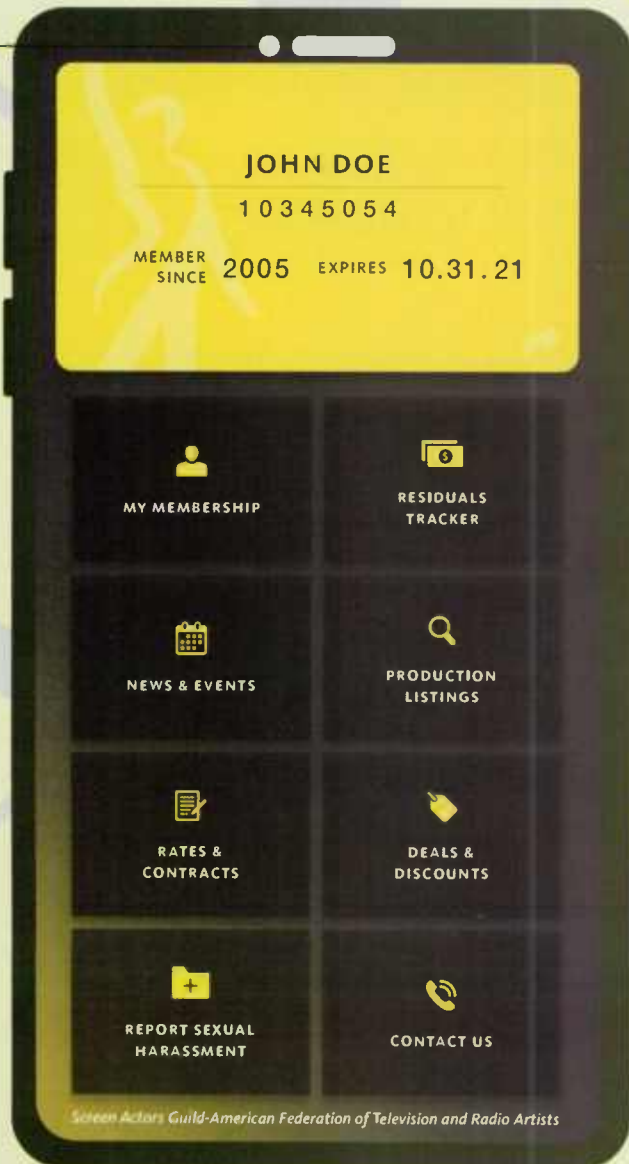
FIND INFORMATION AND INSPIRATION IN THE ORGANIZATION'S PUBLICATION
SAG-AFTRA's award-winning member magazine is optimized for digital viewing, complete with videos and bonus content.

AN OUTSTANDING 'CAST

SAG-AFTRA's podcasts in English and Spanish focus on issues important to members and feature fascinating guests and industry luminaries. Available wherever you stream podcasts.

OPERATORS ARE STANDING BY

Via the website and app, SAG-AFTRA provides online resources for all your needs. But if you would rather talk to someone, just call (855) SAG-AFTRA, and staff will be happy to help you out.



On Location

News from Locals Across the Country

Summit Examines Future of Creative Talent

On April 21, Los Angeles County and Beacon Economics brought together legislative, labor, municipal and entertainment leaders from across the state to participate in three insightful virtual panels: *The Impact of COVID-19 on Los Angeles' Entertainment Industry*, *The Future of Screen Industries in Los Angeles*, and *Diversifying in Disruption*.

SAG-AFTRA President Gabrielle Carteris, L.A. Local Board First Vice President Frances Fisher, National and L.A. Local Board member Jodi Long, SAG-AFTRA National Executive Director Duncan Crabtree-Ireland, and National Director, Government Affairs & Public Policy Kerri Wood Einertson took part in the half-day symposium, which was emceed by SAG-AFTRA member Parvesh Cheena. The key focus for the day was on diversity, inclusion and equity in the industry, and the theme was woven through all of the panels, videos and keynote remarks. The next event will take place in October, which will focus on workforce development and how the industry will build and nurture a sustainable career pipeline for those wanting to pursue a career in the screen industries. ●

Los Angeles



From left, Mariska Hargitay, B Camera 2nd Assistant Emily Dumbrill, Teresa Ting, Christopher Meloni and Jeremy Russell on the New York set of *Law & Order: Special Victims Unit*.

New York Is Back in Business

New York

The film, TV and entertainment industries are rebounding in New York. As the city and state reopen, the entertainment and arts industries that breathe life into the city are revving up for a comeback like no other. At this writing, most pandemic restrictions have been lifted; live music has returned; Broadway shows are in rehearsals, gearing up to reopen in September; and film and TV production is back to pre-pandemic levels.

Thanks to the efforts of SAG-AFTRA, DGA, IATSE and Teamsters, which worked with the AMPTP to establish the COVID-19 Return to Work Agreement, production began to ramp up safely in New York last fall and has not slowed down since. Production and job counts in the first quarter of 2021 were better than pre-pandemic levels, having outpaced the numbers from the first quarter of 2019.

To keep up with the constant changes of COVID-19-era production, New York Local members were sent regular updates about the state of the industry, safety protocols and vaccinations. This encompassed notices and calls to action for legislative efforts to support entertainment industry workers, including the New York state COBRA subsidy, mixed-earner unemployment compensation, the American Rescue Plan and Save Our Stages.

The thriving industry is testament to the power of cooperation among unions, studios and government. ●



Actors 'Fore' Actors

Dennis Haysbert, right, plays in the 11th Annual L.A. Golf Classic on June 14 in Westlake Village, California. The L.A. Golf Classic, which was hosted by Joel McHale, is a major annual fundraiser benefiting the SAG-AFTRA Foundation's assistance programs for SAG-AFTRA members facing life-threatening illness and severe economic hardship. Since 1985, the SAG-AFTRA Foundation has granted more than \$27 million in financial aid, health assistance and disaster relief, including \$9 million in scholarships, to SAG-AFTRA members and their dependents. ●

Wish Comes True for Young Director

Atlanta

Georgia wish kid Zach Breder proved that an entertainment professional is never too young to start working under the protection of a union contract. The 16-year-old, who has been through 10-plus heart surgeries, just wrapped his first film, made under SAG-AFTRA's Micro-Budget Agreement, thanks to just one wish.

Breder's wish to direct a movie is being granted thanks to the collaboration of Make-A-Wish Georgia, Trilith Studios, Georgia Film Academy, SAG-AFTRA's Atlanta Local and a community of more than 250 people. His film — a story about aliens and a search for a lost uncle — hurdled multiple barriers to get to the finish line. From Breder's own recovery from a heart valve replacement to the shutdown of the industry due to the pandemic, this wish is an example that hope can be created, even in the hard times.

Between April and June, a united pool of talented filmmakers, with credits that include *Ozark* and *Stranger Things*, came together from across the state of Georgia for the production of Breder's film. From the outset, the teen made clear that he felt working under a union contract was just as vital an element to add to his resumé as the scripting and directing skills he picked up from top industry professionals. ●



Top, Zach Breder, left, reviews a shot with 1st AD and mentor Dan Kelly. Bottom, he directs SAG-AFTRA member Rodney Rowland, left, and pre-member Brayden Huffmaster.



SAG-AFTRA New England Local members Trent J. Brice Miller, left, and James L. Leite passionately wave signs at the State House on May 25, calling on the state's film incentive to be made permanent.

Massachusetts Set to Keep Film Jobs Alive

New England

On May 25, hundreds of Massachusetts film and television workers rallied at the State House in Boston for the elimination of the expiration date on the state's film and TV incentive program. Members of the SAG-AFTRA New England Local, IATSE and Teamsters joined forces to call on the state to make the incentive permanent.

After three years of active advocacy, including rallies, letter-writing, phone calls, videos, social media, panel discussions and Zoom gatherings, on July 16, Massachusetts Gov. Charlie Baker signed the fiscal year 2022 budget into law — with the incentive included.

SAG-AFTRA applauds the governor's decision to sign the budget as unanimously passed by the Legislature, making the film, television and streaming incentive permanent in the state. This law ensures that thousands of small businesses and families that depend on the growing film, television and streaming industry can continue to live and work in Massachusetts. The production tax incentive has created a vibrant film industry in the state, and making it permanent opens the opportunity for increased production, more jobs for SAG-AFTRA members and increased economic development for the state of Massachusetts. ●



San Francisco Mayor London Breed, center, meets Don Johnson, left, and Cheech Marin.

Nash Bridges Is Back

San Francisco has been abuzz with the return of *Nash Bridges* shooting throughout the City by the Bay. The original series from the late 1990s enjoyed a successful six-season run and employed many Bay Area performers, who still proudly share stories of its heyday. The two-hour movie for USA Network, which sources have intimated has hopes of igniting a second series run, hired a few hundred San Francisco-Northern California Local background, principal and stunt performers during its 19-day shoot this past spring.

Star Don Johnson said in an interview with California Film Commissioner Colleen Bell that this is his favorite shooting location, and many are hoping to once again see the exciting police drama play out on the streets of San Francisco. ●

San
Francisco-
NorCal

Local SAG-AFTRA Members Help Clean Up Portland

It's no secret that the past year has been hard on the streets of Portland, Oregon. With an eye toward production reopening in the Rose City — particularly given the recent extension of Oregon's film incentive program and a massive boost in funding — Portland SAG-AFTRA members joined Oregon Film, other local film and media professionals, and SOLVE Oregon to give their city a spring cleaning on April 29.

SAG-AFTRA members donned safety vests, gloves and masks as they fanned out around Tom McCall Waterfront Park and the Providence Park stadium to pick up litter. Together with other SOLVE volunteers, local members helped collect more than 3,867 pounds of trash from Portland streets to get their city ready for its close-up with clean locations ready for production. ●

Portland



Members of the Portland Local participate in the annual Portland Spring Cleaning Day on April 29.

Hawaii Legislature Enacts Right-of-Publicity and Deepfake Protections

Hawaii Gov. David Ige has signed SB 714, clarifying that the Hawaii Publicity Rights Act applies retroactively to protect the publicity rights of deceased individuals prior to the date of HPR Act enactment.

Hawaii

Additionally, the governor signed SB 309 into law on June 23. It amends state law to include that the creation, disclosure or threat of disclosure of nonconsensual, sexually explicit material, such as deepfakes pornography, are among the offenses constituting a violation of privacy in the first degree.

Big mahalos to all our Hawaii Local members and industry partners who submitted testimony to the Legislature and contacted the governor's office regarding these important protections for performers. ●

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SAG-AFTRA Ohio-Pittsburgh and Philadelphia Local broadcast members participate in the June 10 hearing about noncompete clauses.

Efforts Advance to End Pennsylvania Noncompete Clauses

Noncompete clauses in broadcast employment agreements prohibit broadcast employees from moving freely between media employers in the markets in which they work. These clauses stifle competition, suppress wages and cause broadcast employees to have to leave communities of which they have become a part.

On June 10, Ohio-Pittsburgh Local member and Pennsylvania state Sen. Camera Bartolotta held a hearing on broadcast noncompete clauses. The hearing was in support of legislation that Bartolotta has introduced to bar these clauses in broadcast employment agreements. Philadelphia Local President Sam Clover, member Pat Ciarrocchi and Ohio-Pittsburgh Local and National Board member Charles David "Stoney" Richards all testified at the hearing as to their experiences with noncompete agreements and the deleterious effects they have on employees' livelihoods. Members were joined by SAG-AFTRA Chief Broadcast Officer Mary Cavallaro; National Director, Government Affairs & Public Policy Kerri Wood Einertson; Philadelphia Local Executive Director Stephen Leshinski; and Ohio-Pittsburgh Local Executive Director Brian Lysell.

A version of Bartolotta's legislation has been introduced in the Pennsylvania House by Rep. Jason Silvis, who is also an Ohio-Pittsburgh Local member. ●

Philly

Ohio-Pittsburgh

Minnesota Production Incentive Passes

Twin Cities

After intense budget discussions and negotiations, film and television tax incentives were included in Minnesota's 2021 Omnibus Tax Bill, which was signed into law by Gov. Tim Walz on July 1, paving the way for increased production in the state and the creation of jobs. The Minnesota Film Production Tax Credit creates a transferable tax credit of up to 25% on qualified in-state expenditures for TV and film production. Minnesota appropriates zero dollars on this program, as the credits are not used until a production company spends money in the state — up to approximately \$5 million a year — paying all of the applicable taxes on its spending. As post-lockdown production ramps up in a big way, this transferable tax credit should provide strong encouragement to the film and TV industry to bring those productions and resulting jobs to Minnesota, immediately helping to revive small business and grow middle-class jobs across the state.

During the legislative session hearings, the bill drew bipartisan support, as well as advocacy from MN Film & TV and SAG-AFTRA. The House and Senate bills also included supportive testimony in both chambers from labor leaders from IATSE Local 490, Teamsters Joint Council 32 and the Directors Guild of America.

The tax incentives will potentially bring millions of dollars into the state's economy annually from producers who could use it to begin work on the backlog of on-hold productions. It will also provide an important financial incentive to encourage production of all kinds to film in Minnesota for years to come. ●

National Board continues from page 14

report on the recently revised Return to Work Agreement.

Secretary-Treasurer Camryn Manheim and Chief Financial Officer Arianna Ozzanto presented the financial results for the fiscal year ending April 30, 2021. Revenue exceeded expectations and expenses were favorable to budget.

Chief Contracts Officer Ray Rodriguez presented the proposal package for the Network Code negotiations, which will be negotiated in late September and October. The Network Code

covers syndicated and non-primetime dramatic programs, daytime serials, promotional announcements, variety, quiz, game, reality, talk, news and sports, and other non-dramatic programs. Rodriguez will serve as the union's lead negotiator.

The Board unanimously approved an update to the 2001 Dubbing Agreement. In addition to multiple improvements and a simplified compensation structure, this agreement represents the first wage increase for members under this agreement since 2003.



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In Memoriam

We honor the memory of members whose deaths were reported to SAG-AFTRA between April 1, 2021, and June 30, 2021.



LISA BANES



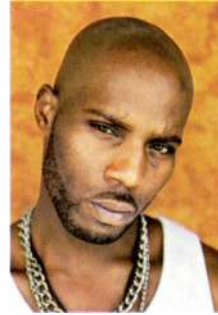
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Jane Actman	10/26/18	Catherine Cassie	2/5/21	Jeffrey A. Cohn	3/1/21
Fred Albitz	4/4/21	T.J. Castronovo	3/21/21	Drake E. Collier	7/27/19
Lee Ames	10/1/15	Jill Chanes	1/2/21	Stephen Condon	6/13/20
Robert W. Anderson	3/18/21	David Vega Chavez	2/2/21	Johnny Crawford	4/29/21
Frank E. Andrews	12/7/18	Jon Chevron	2/22/21	Wayne David Crawford	4/30/16
Rod Arrants	2/21/21	Clint Chin	6/9/21	Greg Crowe	2/19/21
Larry Auld	10/31/20	Guy Chookoorian	1/31/21	Kristine Crown	1/3/21
F. Lee Bailey	6/3/21	Alice Christy	3/27/21	Blackie Dammett	5/12/21
Rod Ball	5/27/21	Ellen Clark	9/17/20	Stuart Damon	6/29/21
Lisa Banes	6/14/21	Hunter Clarke	9/16/18	Bart Darby	1/15/21
Jeffrey A. Barach	10/25/19				
Tony Barberio	2/28/21				
Benita Barrie	1/23/17				
Ned Beatty	6/13/21				
Carole Bellmyre	5/2/19				
Louise Bethune	9/1/16				
Frank Birney	6/1/21				
Ilene Blackman	4/26/20				
Sonja Bonair	8/30/20				
Frank Bonner	6/16/21				
Martin Bookspan	4/29/21				
Jerry Bourquin	1/21/21				
Constance Boyd	10/7/19				
Richard Brennan	3/31/21				
Jay Bressner	4/5/19				
Judy Brubaker	11/15/20				
William Edwin Bruce	1/8/21				
Jerry Burgan	3/29/21				
Joanne M. Burk	3/5/21				
Zoe Caldwell	2/17/20				
Douglas Callan	7/27/17				
Darlene J. Camille	4/13/21				
Brent Carver	8/4/20				



NORMAN LLOYD, a prolific actor, producer, director and SAG-AFTRA Founder's Award honoree, passed away May 11 at the age of 106.

Best known for his roles in *St. Elsewhere* and *Dead Poets Society*, Lloyd began his career as a child, beginning what would be one of the longest acting careers in the industry. He joined Screen Actors Guild in 1939, just two and a half years after it negotiated its first contract, and AFTRA in 1940. He continued to appear onscreen well into the 2000s, including in the 2015 Amy Schumer movie *Trainwreck*.

In 2018, SAG-AFTRA presented the Founders Award to Lloyd for his contributions to the union.

"Norman Lloyd was a true Hollywood institution, and his career paralleled much of the history of film itself," said SAG-AFTRA President Gabrielle Carteris. "He was a true gentleman, a man of many talents and an acting icon. A member for more than eight decades, most will remember him for his extensive body of work, but let's not forget his commitment to justice that led him to be an activist for his fellow members."

In 1946, during the Conference of Studio Unions film workers' strikes, Lloyd was one of six SAG members who gathered signatures from 350 actors, including some of Hollywood's biggest stars, successfully petitioning the Guild to allow participants on both sides of the strike to present their views. In 2014, in recognition of his 82 years in show business, and reaching the age of 100, the Los Angeles City Council proclaimed that his birthday, Nov. 8, would be honored as "Norman Lloyd Day."

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



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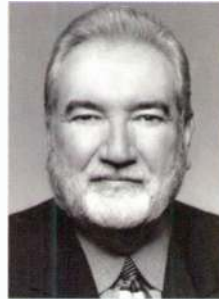


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Michael Ray Escamilla	6/2/21
Joe Fedio	5/8/21
Victor Fierro	8/6/20
Tom L. Fisher	5/8/19
Judith Flanagan	4/20/21
Ralph Flanders	1/27/11
Joseph Florence	1/16/20
Michael A. Forrest	5/25/20
John Gabriel	6/11/21
Simone Gad	2/25/21
Michael L. Galea	5/26/21
Robert Gallo	4/19/21
Wil Garret	4/29/21
John Garwood	8/28/20
Anthony Gianchetta	12/18/19
Mickey Gilmore	6/4/21
Arlene Golonka	5/31/21
Larry Goodhue	4/25/21
Michael H. Goodwyn	4/12/21
Muriel Gould	4/20/21
Craig "muMs" Grant	3/24/21
Ernie Green	2/6/17



DICK KAY, a reporter and former president of the union's Chicago Local, passed away May 13 at the age of 84.

Kay was shop steward at WMAQ, the NBC owned-

and-operated station in Chicago, for more than 35 years after he was hired in 1968. Kay sat at every local negotiation table during his career at WMAQ. He served on the Local Board from 1992-2011.

Kay was active in his union and oversaw the establishment, growth and development of the Local Broadcast Steering Committee. Kay was first elected to the AFTRA National Board in 1992 and served continuously until stepping down in 2007. In addition to his service on many national committees, he was a member of the National Broadcast Steering Committee, and he participated in numerous national negotiations.

In 1996, he was elected to the first of four terms as local president, and he was the first broadcaster elected to lead the Chicago Local in more than 40 years. He was AFTRA's second national vice president from 1999-2001 and national vice president from 2001-11.

Kay was a powerful voice advocating for bringing Telemundo workers into the union, despite the fact that the station's owner, NBC, was his employer. With his and other broadcasters' continuous encouragement, the Telemundo broadcasters endured a yearlong organizing drive and, on April 2, 2003, voted in favor of AFTRA representation.

Michael Greene	1/10/20
Peter Griffin	12/26/14
Charles Grodin	5/18/21
Edward Grover	1/2/17
Lucy Hagan	2/19/21
Samuel Haggin	4/21/21
Marvelous Marvin Hagler	3/13/21
Margaret Hall	12/22/15
James Hampton	4/7/21
Gene Hartline	12/12/17
Charlie Hauck	11/14/20
Billie Hayes	4/29/21
Jim Haynie	4/3/21
Austin Head	4/8/21
Peter Hellmann	5/28/21
Scott Henderson	3/29/21
Gloria Henry	4/3/21
Chuck Hicks	5/4/21
Morgan Hill	4/6/21
David Himes	11/15/20
Gordon Hodgins	9/2/11
Terry Alan Hoffman	8/23/21
Betty Lou Holland	1/10/21
John Hora	2/9/21
Robert J. Hogan	5/27/21
Cress Horne	12/18/20
Michael Huddleston	5/6/21
Peter Huls Hunt	4/26/20
Dave Immer	5/14/21
George S. Irving	12/26/16
Alston Jack	4/17/21
Michael Dean Jacobs	9/11/20
Liberty Jean	4/2/21
Jeanne Joe	4/21/21
Amy Johnston	3/17/21
Franklin E. Jones	2/14/19
Clint Jung	3/28/21

In Memoriam

Nathan Jung	4/24/21	Charles W. Morley	3/2/21	Howard Schnellenberger	3/27/21
William R. Kapfer	6/18/21	Richardson Morse	3/14/21	Dorothy S. Schott	2/25/21
Rose Kavanaugh	4/15/21	Larry Moskowitz	10/17/20	Don Schwieger	5/22/21
Dick Kay	5/13/21	Roger Mudd	3/9/21	Nick Scoggin	6/29/17
Zitto Kazann	2/5/21	Donald Mundell	2/23/21	George Scott	12/19/20
Nan W. Keenan	10/30/20	Meg Myles	11/12/19	Michael Scranton	5/6/21
Rey Keith	2/3/20	Roland Naauao	5/15/21	John Herman Shaner	10/26/20
Bruce Kirby	1/24/21	Trisha Noble	1/23/21	Linda D. Shayne	9/15/20
Tawny Kitaen	5/7/21	John F. Norris	9/8/20	Phil Sheridan	1/6/21
Dane Knell	11/8/19	Tim O'Brien	11/30/20	Felix Silla	4/16/21
Anne Kraft	5/20/21	Patricia O'Brien	3/5/21	Howard M. Singer	11/9/20
Gary Krawford	12/9/20	Peggy O'Connell	5/6/21	Joseph Siravo	4/11/21
Joe Krebs	4/6/21	Walter Olkewicz	4/6/21	Brett Smith	4/8/21
John P. Lagioia	12/23/20	Timothy Oman	4/16/21	Shirley Smith	10/10/13
Drinda LaLumia	1/14/21	Sybille Overmann	9/10/20	James C. Spero	6/13/17
Alexander Lasarenko	11/8/20	Jeremy Owens	11/16/20	Marvin W. Stafford	4/26/21
Tommy Lasorda	1/7/21	Marty Parker	5/28/20	Frank X. Stimmler	11/29/20
Frosty Lawson	8/14/20	Mary Parks	11/5/20	Robert "Buddy" Stoccardo	5/9/21
Bertha Leverone	4/20/21	Randy Pelish	2/16/21	Dudley Stone	3/3/21
Dorothy Lewis	1/11/21	Liz Pellini	5/27/19	Quindon Tarver	4/1/21
Patricia Lewis	6/15/21	Christopher Pennock	2/12/21	Keith Ward Taylor	8/31/19
G. Gordon Liddy	3/30/21	Jessica K. Peterson	3/15/21	Wendy E. Taylor	10/7/19
Tom Lillard	12/3/19	Thomas Picardo	5/6/21	B.J. Thomas	5/29/21
Joanne Linville	6/20/21	Nick Plantico	2/12/21	Penni Danielle Tinsley	4/4/20
Gary Littlejohn	5/15/21	Nino Polito	3/3/20	Rosalie Tisch	12/25/18
Norman Lloyd	5/11/21	Sue Porter Henderson	3/26/21	Rick Topper	8/14/02
Nancy Lovell	10/26/20	Stoney T. Quinto	9/14/19	Patti Tossy	5/20/20
Janna Lowell	4/27/21	Stoney Quinto Sr.	4/17/21	Robert Trimas	3/25/21
Russel Lunday	3/14/21	John Ramsey	1/20/21	Tom Tyler	8/16/20
Lanny Lutz	1/5/21	Mary Linda Rapelye	4/5/21	Leslie Vallen	9/17/18
Kathy T. Lyles	5/10/21	Richard Furman Reeves	3/25/20	Wayne "Buddy" Van Horn	5/11/21
Raymond A. MacDonnell	6/9/21	Len Richard	5/14/21	Isela Vega	4/27/21
Gavin MacLeod	5/29/21	Billy Gene Richards	7/18/19	Alicia Vetcher	5/2/20
Maggie Malooly	4/29/21	Marilyn Roberts	1/22/21	Moe Viletto	4/22/21
Jeff Marton	12/2/19	Jerry Rockwood	4/29/21	Fiddle Viracola	5/18/18
Bart Mayol	5/6/20	Max Rosenthal	6/1/21	Bill Vogel	3/17/21
William McCreary	4/4/21	Annie Ross	7/21/20	Richard Voigts	3/19/21
John E. McDonough	1/21/21	Leonard Ross	1/28/21	Rhea Walker	11/30/19
Donald C. McKeon	10/27/19	Wren Ross	3/4/21	Bob Wallace	4/28/21
Teryn Jenkins McKewin	4/3/21	Everett Roudebush	10/25/89	Fern Ward	3/11/20
Frank McRae	4/29/21	Constance DiForte Rush	4/29/21	Erica Faye Watson	2/27/21
Vince Micelli	3/30/21	Dick Sabol	4/22/21	Richard Kent Weber	12/9/19
Jeanette Miller	11/4/16	Jerry Sanderson	2/9/21	Barne Williams	12/31/11
David Scott Milton	1/13/20	Angela Sargeant	1/31/17	Clarence Williams III	6/4/21
Frederick Minter	3/1/21	Regi Sargent	2/12/21	Linda Thompson Williams	4/11/21
Hamilton Mitchell	1/31/21	Christabel Savalas	10/6/20	Alan Wohl	10/13/20
Gary N. Miyakawa	3/9/21	Nicole Sawaya	10/11/18	Bettye Pierce Zoller	4/2/21

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

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

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

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

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

CASTING FRONTIER

SAG-AFTRA members get 20% off a one-year Premium Plus membership to Casting Frontier. The 20% discount will be automatically applied at checkout when verifying your SAG-AFTRA membership ID. Make sure to have your ID number available when registering for your new account. To redeem the discount, go to castingfrontier.com/sagaftra.

GIK ACOUSTICS

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

MY ACTING SITE

SAG-AFTRA members can get a website for \$99, including domain cost for the first year when paid annually. Your new website will come with unlimited photo and video storage with no additional fees, full editorial control and you can transfer your existing domain name. Log in to sagaftra.org and navigate to Deals & Discounts under Membership & Benefits to get all the details on how to claim this deal.

DRYDOCK POST-PRODUCTION

Vanishing Angle's post-production company, DryDock, is committed to supporting independent filmmakers. SAG-AFTRA members receive a 20% discount on post-production services, including editorial, color, VFX,

finishing and more. To redeem, contact, Laura Coover at laurac@vanishingangle.com and mention the discount offer.

SOURCE-CONNECT

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

VINTAGE KING

Audio outfitters Vintage King is offering SAG-AFTRA members exclusive discounts on select top-grade microphones, interfaces, headphones and more for home studios of any shape and size. To access the discount, please log into your sagaftra.org account and navigate to Vintage King under the Deals & Discounts page.



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



SAGAFTRA.ORG/APP

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

THE SAVINGS ADD UP!



\$15,000 GRAND PRIZE

UNIONS POWER AMERICA

Labor Day is the time to honor the champions who will power our country forward.

How are you powering America? Tell us what you are doing to help America come back stronger. We're awarding over 100 cash prizes to union members across the country.

Learn more at unionplus.org/laborday



SAG-AFTRA-LD-7-19-21

NO PURCHASE NECESSARY TO ENTER OR WIN. Sweepstakes will be open to current or retired union members in good standing or parents or children of current and retired union members in good standing who legally reside in the 50 U.S. or D.C., ages 18 and older. Sweepstakes starts on 08/02/21 and ends on 08/22/21. Sweepstakes will be subject to Official Rules that will be posted at launch.

SCREEN ACTORS GUILD



"One of the greatest athletes in the world," Olympic medalist Rafer Johnson became a SAG member in 1959 and is shown here receiving his first membership card. He would go on to serve on both the SAG and AFTRA national boards and is shown above in 1969 at the AFTRA Convention, reporting on the activities of the Joint Equality Committee.

Rafer Johnson: Union Leader, Humanitarian, Olympic Champion

In spite of injuries — a pulled stomach muscle and a strained knee — this star UCLA athlete earned a silver medal in the decathlon at the 1956 Olympics in Melbourne, Australia — the last time the world record-setting athlete ever came in second. Three years later, he entered acting as the newest member of Screen Actors Guild, after he was hired for the role of Cpl. Krump in the John Ford western *Sergeant Rutledge*.

The November 1959 *Screen Actor* magazine ran Johnson's photo as he posed outside the union's headquarters with his new membership card while wearing his Cpl. Krump uniform. The magazine's caption proudly explained, "Rafer Johnson, one of the greatest athletes in the world, is one of the newest members of Screen Actors Guild. Johnson, former decathlon champion, graduated from UCLA, where he was president of the student body. We happened to have a photographer handy when he joined and caught this picture of him at the Guild building."

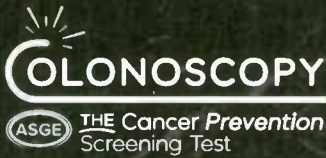
In August 1960, soon after *Sergeant Rutledge* was released, Johnson became the first African American to carry the United States flag at the opening ceremonies of the Olympics in Rome, where he earned a gold medal in the decathlon.

In 1965, he was elected to the Screen Actors Guild National Board and would serve through 1968. In late 1966, Johnson was hired as a sports reporter by KNBC-TV in Los Angeles, soon joined AFTRA and found himself walking out in AFTRA's first network strike in March 1967.

Evidently galvanized by his strike experience, Johnson was elected an AFTRA 1967 convention delegate under the newly created category of "newsmen," and an AFTRA National Board member, where he would serve until 1973. Always working to increase employment opportunities for members of color, the 1969 *AFTRA* magazine convention issue reported, "Rafer Johnson took the floor, reporting on the activities of the Joint Equality Committee in Los Angeles. Mr. Johnson's presentation utilized a film, depicting the increased use of black performers in commercial broadcasting. Mr. Johnson gave credit for much of the JEC's recent achievements to the actions of AFTRA's 1968 convention in New Orleans. Mr. Johnson gave specifics of minority group members employed in Los Angeles and revealed that his committee has compiled a listing of 209 members of minority groups with description, credits, phone numbers. This list is available to employers. He also noted that the Los Angeles Local had made a contribution of \$1,000 to the Watts Workshop, which is training ethnic group members in the technical end of the TV business."

That same year, Johnson co-founded the Southern California chapter of Special Olympics for people with intellectual disabilities.

In 1998, Doubleday books released his autobiography, *The Best That I Can Be*, with an introduction by then-NBC *Nightly News* anchor Tom Brokaw — his friend, broadcast colleague and former member of the AFTRA L.A. Local Board. Johnson passed away on Dec. 2, 2020.



Prevent Colorectal Cancer

Colon cancer is the third most common cancer in the United States. Early stages of colon cancer usually present no symptoms. It is highly treatable if detected early.

Screening is vital to saving lives. Colonoscopy is the gold standard as it is the only test to prevent colon cancer, with its unique ability to remove polyps before they turn into cancer.

**Get screened.
Influence your family, friends
and fans to get screened.**

Join the campaign to reduce colon cancer deaths:

- Volunteer for public service announcements
- Spread the message on social media
- Share resources from *ValueOfColonoscopy.org*



**We all know of SOMEONE
with color cancer.**

Too many Hollywood celebrities are among the thousands of Americans who have passed away with colon cancer.

Let's work together to prevent the next tragedy.



American Society for
Gastrointestinal Endoscopy

Contact the American Society for Gastrointestinal Endoscopy at alee@asge.org.

ASGE.org

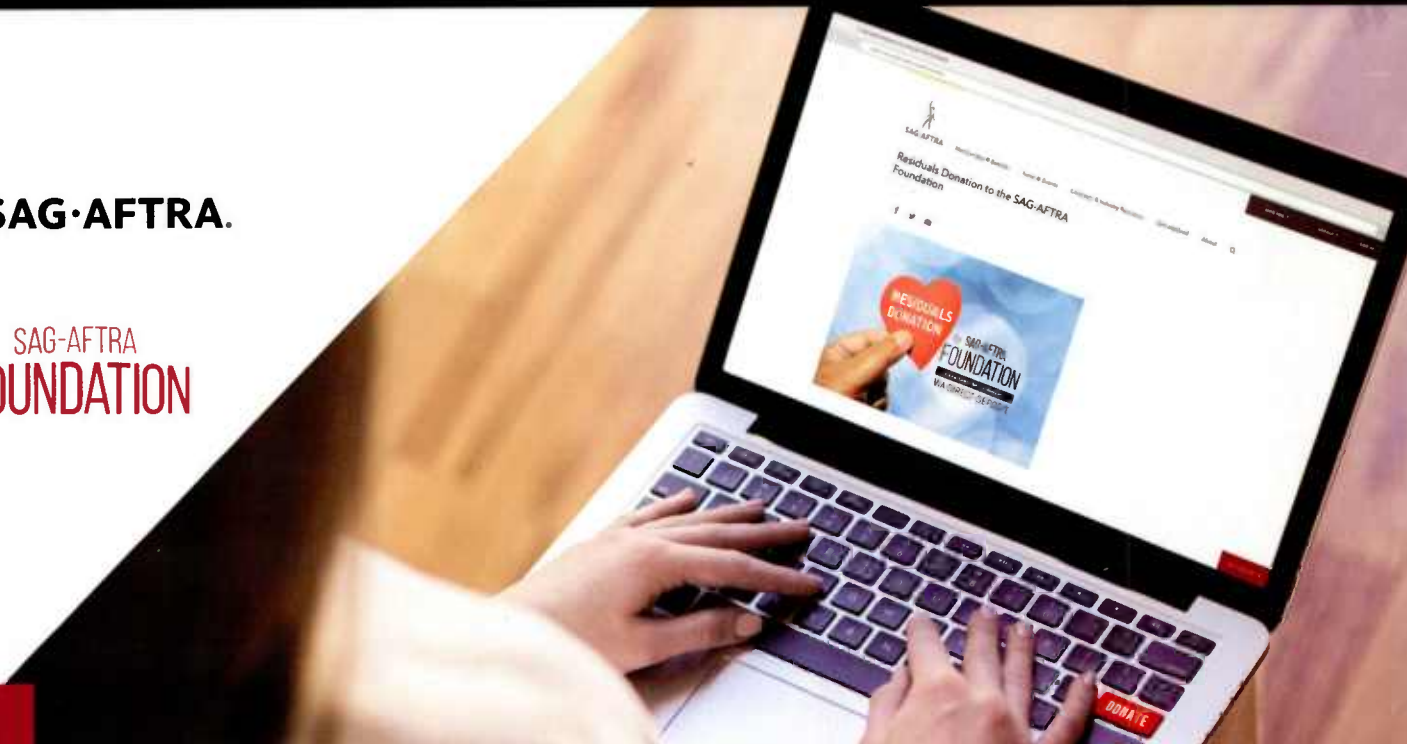


Summer 2021

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SAG-AFTRA
FOUNDATION



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You can now simply and automatically donate your small dollar residual checks – or residuals of any amount – directly to the SAG-AFTRA Foundation through direct deposit. Sign up for SAG-AFTRA's Direct Deposit program and support the SAG-AFTRA Foundation in a big way.

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World Radio History