

THE OFFICIAL
IATSE
www.iatse.net
NUMBER 678
FOURTH QUARTER, 2022



Bulletin

ANIMATION, VFX AND GAME WORKERS
WIN A SEAT AT THE TABLE

**GROWING
OUR UNION
FURTHER**

INSIDE : ▶ RETURN TO WORK AGREEMENT UPDATE

Stand Up, Fight Back!

The Stand Up, Fight Back campaign is a way for the IATSE to stand up to attacks on our members from anti-worker politicians. The mission of the Stand Up, Fight Back campaign is to increase IATSE PAC contributions so that the IATSE can support those politicians who fight for working people and stand behind the policies important to our membership, while fighting politicians and policies that do not benefit our members.

The IATSE, along with every other union and guild across the country, has come under attack. Everywhere from Wisconsin to Washington, DC, anti-worker politicians are trying to silence the voices of American workers by taking away their collective bargaining rights, stripping their healthcare coverage, and doing away with defined pension plans.

Help Support Candidates Who Stand With Us!

For our collective voice to be heard, IATSE's members must become more involved in shaping the federal legislative and administrative agenda. Our concerns and interests must be heard and considered by federal lawmakers. But labor unions (like corporations) cannot contribute to the campaigns of candidates for federal office. Most prominent labor organizations have established PAC's which may make voluntary campaign contributions to federal candidates and seek contributions to the PAC from union members. To give you a voice in Washington, the IATSE has its own PAC, the IATSE Political Action Committee ("IATSE PAC"), a federal political action committee designed to support candidates for federal office who promote the interests of working men and women.

The IATSE PAC is unable to accept monies from Canadian members of the IATSE.



Join The *Stand Up, Fight Back* Campaign!

IATSE Political Action Committee
Voucher for Credit/Debit Card Deductions



I hereby authorize the International Alliance of Theatrical Stage Employees, Moving Picture Technicians, Artists and Allied Crafts of the United States Political Action Committee, hereinafter called the IATSE PAC to initiate a deduction from my credit card.

This authorization is to remain in full force and effect until the IATSE PAC has received written notification from me of its termination in such time and in such manner as to afford the parties a reasonable opportunity to act on it.

Check one: **President's Club (\$40.00/month)** **Leader's Club (\$20.00/month)** **Activist's Club (\$10.00/month)**

Choose one: **Or authorize a monthly contribution of \$ _____** **Mastercard** **Discover**
 Authorize a one-time contribution of \$ _____ (\$10.00 minimum) **VISA** **American Express**

Card #: _____ Expiration Date (MM/YY): ____/____ Card Security Code: _____

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Home Address _____ City _____ State/Zip Code _____

Billing Address _____ City _____ State/Zip Code _____ Occupation/Employer _____

This Authorization is voluntarily made based on my specific understanding that:

- The signing of this authorization card and the making of contributions to the IATSE PAC are not conditions of membership in the union nor of employment with the Company and that I may refuse to do so without fear of reprisal.
- I am making a contribution to fund-raising efforts sponsored by IATSE PAC and that the IATSE PAC will use my contributions for political purposes, including but not limited to, the making of contributions to or expenditures on behalf of candidates for federal, and addressing political issues of public importance.
- Federal law requires the IATSE PAC to use its best efforts to collect and report the name, mailing address, occupation and the name of employer of individuals whose contributions exceed \$200 in a calendar year.
- Contributions or gifts to the IATSE PAC are not deductible as charitable contributions for federal income tax purposes.
- Any contribution guideline is merely a suggestion and I may contribute more, less or nothing at all without favor or disadvantage from IATSE.
- The IATSE PAC is unable to accept monies from Canadian members of the IATSE.

RETURN TO: IATSE PAC- c/o 100 Centennial Street, #2186, LaPlata, MD 20646

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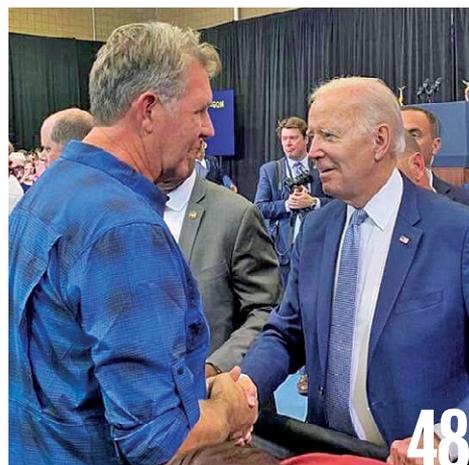
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James B. Wood
Editor



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FINANCIAL RELIEF IS AVAILABLE FOR IATSE MEMBERS AFFECTED BY RECENT NATURAL DISASTERS

HURRICANE FIONA AND HURRICANE IAN

IATSE members needing financial assistance should submit a written request to their local union. The local union will forward the request to the Walsh/Di Tolla/Spivak foundation for review. For more information visit <https://iatse.net/disasterresponse/>

SCAN THE QR CODE TO FIND US ONLINE!



Or Visit: iatse.net/socials



Holding the Line

Dear Sisters, Brothers and Kin,

For decades the American labor movement has been under assault from right wing, anti-progressive politicians who have purveyed policies and promoted laws detrimental to unions and workers in general. We have fought back with our collective power in the political process throughout.

But along the way our dire predictions of irreparable harm to democracy began coming true. A President denied the results of his election defeat spurring a violent insurrection at the U.S. Capitol. Politicians latched on to the false assertion and sided with Trump to gain political popularity among the naysayers. They campaigned on a lie intended to undermine the democratic process at its core.

But the people of this country fought back in these elections rejecting the “big lie”. Many of the Trump supported Republicans were defeated sending a message that voters are interested in truth, have confidence in their election system and support the legitimate results of a free election. We fared far better in this midterm election than predicted, by polling and history alike.

In addition to sending a clear message by rejecting the legitimacy of election denier claims, voters turned out on the issues. The Dobbs decision overturning Roe v. Wade was a wake up call to the invasion of civil liberties of Americans, and a direct attack on women’s human rights. A grave foreshadowing of a conservative right wing future where freedom, diversity, equality and progressivism are stifled. But pro-choice candidates fared well and measures to restrict

abortion access were defeated in all five states where they were proposed.

Unions are on their hit list too and they have made it clear they will be pursuing means to weaken us. And make no mistake, the lifetime appointments made by Trump to the Supreme Court (and many other courts) have a lasting affect. This can only be offset by our diligent and lasting political efforts to push back. We must continue to motivate, agitate and fight. The membership must increase political activity and our voices must be heard. Our votes must be cast. The incredible turnout of voters aged 18-29 shows it can be done and it’s a sign that there is hope and a generation of forward thinkers who care about the future.

The political road ahead may be a rough one, but I am confident with your commitment and action we can buttress against further assaults on what we hold dear: rights as human beings, rights for equal treatment, rights to be in a union and exercise our collective power, rights for a safe place to work and a secure future.

Thank you for your participation and dedication. Together we will hold the line.

In solidarity



 @matthewloeb



OFFICIAL NOTICE

This is to advise that the regular Mid-Winter Meeting of the General Executive Board is scheduled to be held at The Sheraton Waikiki 2255 Kalakaua Avenue, Honolulu, Hawaii, 96815 at 10:00 a.m. on Monday, January 23, 2023, and will remain in session through and including Friday, January 27, 2023. All business to come before the Board must be submitted to the General Office no later than fifteen (15) days prior to the meeting.

Local Union representatives planning to attend the meeting must make hotel reservations with The Sheraton Waikiki by calling 808-921-4611. Guest room rate for the IATSE is from \$335.00 to \$375.00, plus applicable taxes, for both single and double occupancy. In order to ensure that you receive the preferred room rate established for our meeting, you must identify your affiliation with the IATSE.

Cut-off date: December 20, 2022

QUARTERLY REPORTS

Local unions are reminded that in order for the International to have accurate membership information, Quarterly Reports must be filed in a timely manner.

Article Nineteen, Section 7 of the International Constitution and Bylaws states in part: "It shall be mandatory upon each affiliated local union to make a quarterly report no later than thirty days following the end of each quarter." Therefore, Quarterly Reports

are due no later than April 30, July 30, October 30 and January 30 of each year.

If the number of changes for a local union does not fit in the space provided on the Quarterly Report, it is acceptable to write, "see attached list" on the form and attach such a list. It is not necessary to submit multiple Quarterly Reports in order to accommodate a large number of changes

**Downloadable versions of The Official Bulletin are posted on our website: www.iatse.net.
Permission must be granted by the IATSE before reprinting or distributing any portions.**

BULLETIN AND PHOTO SUBMISSION GUIDELINES

Please send your Bulletin submissions to bulletin@iatse.net.

All digital photos should be taken with a camera that is at least 3 megapixels or higher, and set on the highest quality/resolution setting.

JPEG or TIFF file formats only please.

Please do not crop or otherwise modify photos - the original version usually has the highest quality.

Using a smartphone? Please turn it sideways for group shots. Get as close as possible to the subject, but avoid using your phone's zoom function. When emailing photos from a smartphone, please be sure and send the original size or the largest available.



The Long Road Back

This is the time of year when we often find ourselves reflecting on the past year and contemplating our plans for the upcoming twelve months. This year however I sense a feeling of optimism and thankfulness from our members and local union officers that has been understandably missing for a while.

As hard as it is to believe, it has been almost three years since our industries began a shut down that seemed to happen instantaneously and without warning. The vast majority of our members are freelance workers and used to fluctuating work patterns, but to have all employment end within a two-week period was devastating.

Work in motion picture production was the first to return and that was not until the latter part of 2020. Many of our crafts did not see much work until mid to late 2021 and even when it did return it was often much less than normal or sporadic in its consistency.

For many of our members this year has been one of transition as work opportunities began the slow and steady upward work trajectory from inconsistent levels to volumes that were in many cases higher than 2019 levels. It quickly became apparent that the pent-up demand by the public for experiences and entertainment was huge.

Streaming and television watching continued to play a significant role in entertainment, but the demand for seeing movies on the big screen, attending a convention or sporting event, or watching live theater or a symphony often grew at

a pace that was not anticipated. In many cases our members and local union officers had to rapidly pivot from a world where there was not enough work to one where there at times seemed to be too much of it. But the public wanted it and you delivered.

Many of those experiences would not have been possible without the involvement of the members of the I.A.T.S.E., yet often the audience are unaware of the important contributions that you make. The skill and artistry that our members bring to the workplace help make productions of all types happen and bring joy to people. The fact that many are unaware of your involvement is the ultimate compliment for a job well done.

On behalf of the audiences that you entertained during various points of the pandemic as well as during 2022, thank you for your hard work and dedication. As the year draws to a close and the public's thirst for experiences and entertainment seems greater than ever, you will play a vital part next year. Here is hoping that 2023 will be the year that we fully return to normal and that you and your families will have much health and happiness.



Workers Turn Out on Election Day and Help Defy History

Since the election of Joe Biden two years ago, U.S. elections experts, pundits, and even the IATSE Political/Legislative Department have warned that, historically speaking, the party of the sitting President can expect to fare worse in a midterm election. Since the end of World War II, the average midterm election result for the President's party is a loss of 26 House seats and 4 Senate seats. In the context of 2022, where the pro-worker Democratic majorities in the U.S. House of Representatives and U.S. Senate were five votes and one vote respectively heading into Election Day, that historical trend seemed particularly dire. However, it appears history will not be repeating itself.

In the Senate, the pro-worker Democratic majority was maintained by flipping a seat in Pennsylvania with the election of John Fetterman and could potentially expand to 51 seats if Senator Rev. Raphael Warnock prevails in Georgia's runoff election on December 6th. In the House, strong defensive campaigns and a few longshot victories by pro-worker candidates upset Republican expectations of picking up

25-40 seats. House control remained too close to call a week after Election Day. On November 16th, Republicans officially won control of the House with 218 seats, but their majority is likely to be an incredibly narrow 2-5 seats, as they are set to pick up 7-10 seats total when the final votes are tallied.

Before detailing the specifics of IATSE's political program for the 2022 elections, it's important to

understand why Democrats are on track to experience the best midterm performance by the party of the sitting President in the last forty years.

First and foremost, women's reproductive rights were a huge motivator for voters. As reported by Politico, "a surge in turnout among people motivated by the erosion of abortion rights carried Democrats to victory in races for governor, Senate,

IATSE kin and union members turned out to vote and made the difference in multiple key races and ballot measures across the country

attorney general and state legislatures — defying predictions that the issue had faded for voters in the months since the Supreme Court overturned *Roe v. Wade*.” In addition to the success experienced by pro-choice candidates on an individual level, access to abortion and reproductive healthcare rights were affirmed in all five states where the issue was on the ballot (CA, KY, MI, VT, MT). According to exit polls, sixty percent of voters said they were dissatisfied or angry with the Supreme Court’s decision to overturn *Roe v. Wade* and these sentiments certainly came to bear when results began to roll in on election night.

Additionally, support for America’s democracy and the youth vote both proved significant factors in final vote tallies. By and large, voters rejected extreme Republican candidates who made the “Big Lie” and refusing to accept the results of the 2020 election central to their campaigns. Our electoral system has been reinforced by the American people rejecting MAGA candidates. Moreover, twenty-seven percent of young people, ages 18-29, turned out to vote in the 2022 midterm elections. That’s the second-highest youth turnout rate for a midterm election in the past thirty years.

Finally, IATSE kin and union members turned out to vote and made the difference in multiple key races and ballot measures across the country –

- MI: Union voters gave Democratic Gov. Gretchen Whitmer an estimated net 210,000 votes, roughly half of the vote margin.
- PA: Union voters gave Gov.-elect Josh Shapiro an estimated net 185,000 votes, providing ~28% of the vote margin. In the Senate race, union voters are similarly responsible for ~26% of the margin.

- WI: Union voters gave Democratic Gov. Tony Evers an estimated net 40,000 votes, roughly half of the vote margin.

- IL: Voters enshrined collective bargaining rights into the state constitution. The Workers’ Rights Amendment guarantees an employee’s right to unionize and bargain collectively and prevents the passage of any “right-to-work” legislation.

- Nationally, union members made up an estimated eleven percent of the electorate, and total union households eighteen percent.

While votes are still being counted and various races remain to be finalized, IATSE THANKS YOU for making your voices heard, defying history, and continuing the fight for a better future for working people.

IATSE 2022 POLITICAL PROGRAM

In the 2022 election cycle, the Political/Legislative Department developed and deployed innovative new ways to reach members across IATSE Locals, big and small. By engaging our corps of local union political coordinators, we sought to educate members on the legislative progress we’ve made over the last two years, define the stakes of the 2022 elections, and grow our union’s collective political activism by continuing to support and build IATSE local political programs.

This year the Political/Legislative Department hosted six training webinars and forums for IATSE local officers and political coordinators that focused on the foundational elements of successful local union political programs. The series included:

- *IATSE Political Coordinator 101*
- *IATSE PAC: Join the Fight! (available to all IATSE members)*
- *Local Union Political Endorsements*
- *Using Action Network in your Local Political Program*
- *Local Union Voter Registration Programs*
- *Why Do We Care About the Midterm Elections (available to all IATSE members)*

With topics ranging from the role of a political coordinator and basic structure of a local political program to the ramifications of the 2022 midterm elections for IATSE workers and their families, the forums provided a space for the Political/Legislative Department and IATSE Locals to answer questions and share best practices with one another. These open discussions helped make IATSE political and legislative advocacy resources more accessible to members and identified for the International where local unions may need more support in their political endeavors.

New resources the Political/Legislative Department rolled out as part of the International’s 2022 political program included: the 2022 IATSE Federal Issue Agenda, a document summarizing the IATSE’s primary federal policy priorities; How to Establish a Local Union Candidate Endorsement Process, a step-by-step guide with suggestions for Locals on how to set up an endorsement process and act as validators for pro-worker candidates running in their area; the IATSE Political Endorsement Tracker, a simple online form that allows IATSE affiliated locals to inform the International of federal and statewide candidates they’ve endorsed; IATSE – The Union Behind Entertainment & Political Campaigns, a one-page document seeking to educate

POLITICAL AND LEGISLATIVE

candidates on the work that is done on political campaigns within IATSE jurisdiction to ensure that their campaigns utilize union labor in every aspect if they intend to run as a “pro-worker” candidate; and finally, as reported in the last IATSE Official Bulletin (2022 Q3 / No. 677), the IATSE Voter Toolkit, which is a webpage providing U.S. members all the resources they need, in one place, to cast their ballots and ensure their vote is counted.

To kick off our voter registration campaign this fall, the International rolled out short videos on our social media channels from the Political/Legislative Department, Women’s Committee, Green Committee, Pride Committee, and Diversity, Equity, and Inclusion Committee highlighting what was at stake in the 2022 midterm elections and urging IATSE members to register and make a plan to vote.

The International undertook an expansive direct mail program to communicate with members in 9 battleground states (AZ, GA, MI, MN, NC, NV, OH, PA, & WI) in the weeks leading up to the election. In total we reached 17,862 members and sent 35,724 pieces of mail focused on voter registration, the legislative victories IATSE achieved over the last two years, the fights still ahead of us, and getting out the vote.

The International also conducted a robust peer-to-peer texting campaign with members residing in battleground states. Prior to the election, IATSE staff communicated one-on-one via text with 13,433 members, received 1,462 responses,

and altogether sent 15,547 texts over the course of the program. These texts were focused on encouraging members to register to vote and make a plan to vote with the help of the IATSE Voter Toolkit. The Political/Legislative and Communications Departments also collaborated with regularity to communicate with the U.S. membership about the election via email and social media.

IATSE proudly participated as an affiliate of the AFL-CIO with their annual electoral mobilization program, Labor 2022, and reestablished our partnership with Power the Polls in their efforts to recruit poll workers to ensure a safe, fair election for all voters. All together we brought on eight IATSE members who worked over 201 days combined as release staff for their

respective AFL-CIO state federations and signed up 292 members to serve as poll workers in their local communities, joining local election officials to uphold the democratic process.

In addition to volunteer boots on the ground and votes at the polls, IATSE PAC utilized over \$520,000 of invaluable member contributions to support candidates in the 2022 election cycle who stand with workers and support the issues important to IATSE members.

These historical 2022 election results are further proof of what is possible through solidarity and the strength of our collective action! We can all be proud of the role the IATSE played in organizing, investing, and mobilizing in the 2022 election cycle to win a better future for our members.

STAY INVOLVED!
SCAN THE QR CODE WITH YOUR
DEVICE OR VISIT:
WWW.IATSEPAC.NET
CONTACT IATSEPAC@IATSE.NET FOR ASSISTANCE

MOTION PICTURE & TELEVISION PRODUCTION

RETURN TO WORK AGREEMENT UPDATE

It has been more than two years since the contract that protects cast and crew from runaway COVID-19 outbreaks went into effect. Through a combination of testing, masking, sick leave pay and distancing, we've been able to identify and isolate infectious individuals, provide them with the financial backing to heal before returning to work, and protect our workplaces from rampant outbreaks and shutdowns.

The original agreement and each subsequent update have been done in close consultation with epidemiologists and other infectious disease experts hired by each of the unions and guilds. Our ten experts include the former Director of the Occupational Health Surveillance Program in the Massachusetts Department of Public Health, who held that position for over thirty years, the Director for the Center of Infection and Immunity at Columbia University, the Chair of the Advisory Board of the NGO Ending Pandemics, and a Distinguished Professor of Health Policy and Management at UCLA. Our commitment has always been to follow the science and we've had excellent advisors throughout these negotiations. They've helped us adjust protocols alongside the growing body of studies regarding COVID-19 and its mutations. As the virus evolves, so does the RTW Agreement. For more complete biographies of the experts engaged by the Joint Unions please refer to the Industry White Paper, which preceded the original RTW agreement.

Case in point, the creation of a Part II in the agreement with more relaxed protocols was a direct result of growing community immunity, vaccination acceptance and the invention of new, more responsive boosters.

The last iteration of this Agreement expired on September 30th. The IATSE, DGA, SAG-AFTRA, Teamsters and the

Basic Crafts met prior to the expiration over two days to negotiate a successor agreement with the AMPTP. However, the employers proposed removing a trigger that would put into effect more stringent rules when COVID-19 hospitalization numbers are high and eliminating testing for certain groups. The companies also proposed allowing companies to have more leeway in how they apply the protocols. The Unions and Guilds had no interest in removing the trigger, nor in creating chaos due to ever-changing protocols as crew moved from job to job.

In late October, after much back and forth with the Producers, the Agreement was extended to January 31, 2023 with a few modifications. The escalation trigger was increased to fourteen or more new weekly COVID-19 hospital admissions per 100,000 people over a seven-day period, which can be tracked at covidactnow.org. Testing in Part I, which is used when there are more than fourteen or more COVID-19 hospital admissions, now allows antigen testing in lieu of a PCR/antigen combination but only if, for those who work five or more days in a week, they take an antigen test once each work day. And finally, all employees shall have six days of COVID-19 paid sick leave to use for eligible COVID-19 events through to the end of January.

We will see if the winter brings another wave of COVID-19 infections, as it has in the past. If so, the Agreement will adjust along with any heightened community spread. When the parties meet for each future negotiation, we will once again look at the latest science and make adjustments as needed. One day, we will hopefully be able to sunset this agreement, but not until it is safe to do so. Our job is to protect workers and keep our Industry thriving.

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IATSE
Weekly Updates

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The New AICP Commercial Agreement

A few large contracts expire prior to the end of 2022, and the Commercial Production Agreement is one of them. This contract is negotiated by the AICP (Association of Independent Commercial Producers) and the IATSE.

In preparation for negotiations, throughout the spring and early summer, Motion Picture Locals from across the U.S. formulated proposals with their respective committees. International President Matthew D. Loeb appointed the bargaining committee, which represented Locals with the most commercial production work in their jurisdiction. This committee, along with IATSE staff, representatives, and legal counsel, reviewed all the proposals and then crafted a final list in advance of negotiations, which were held the first week of August in New York.

President Loeb expressed to the employers that the total package, including yearly wage increases, must account for inflation. Three percent yearly increases would not be acceptable. Additionally, we expected the gains from the Majors agreements – including daily and weekend turnaround and increased meal penalties – to be folded into this agreement. We had many proposals to address wage parity and increase the wages significantly for our lowest paid members. And then there were practical issues to address such as creating an established pay period and clarifying work time is paid time in the contract. All of this, and we had the Stand With Production non-union employees working as Production

Assistants, Line Producers, Production and Assistant Production Supervisors and more, to advocate for. When the employers refused to even consider covering these crafts, President Loeb told them, “You make commercials. Do you know what we do? We organize. And we will never stop. You can deal with us now, or you can deal with us later, but you will never know a moment’s peace until you recognize these workers. I will never stop when people who want to be represented ask to be represented.”

At the end of the week, we had made some headway, but we were still far apart on major economic issues and the recognition of the Stand With Production crafts.

The parties met again for two days in September. Working late into the night both days, the IA chose to walk out in the early morning hours of the second day when the employers refused to agree to add language that would allow our members to honor a lawful picket line. We knew this would be helpful for our campaign to cover the Stand With Production workers if the employers refused to agree to recognize them, and so did the Employers.

Further conversations followed as the agreement was soon to expire. After much back and forth, the companies

agreed to a neutrality agreement; they would not interfere or malign our organizing campaign as they had in the past, and we set the timeframe and terms for a card-count to determine if we have majority support among the non-union crafts. This card count will be done by a neutral third party; this will protect the identities of the card signers. The AICP will only know if we’ve demonstrated majority support.

With this understanding, we achieved what is the most comprehensive and extensive collection of improvements to the Commercial Agreement in its entire history.

Wages increased on October 30th, 2022 by six percent, followed by four percent in years two and three. Benefits to the National Benefit Funds will increase \$6 per day in years one and two, and \$7 per day in year three. This amounts to an increase of four percent in benefit contributions in each year of the agreement. On top of that, for those working under the Area Standards Agreement, no daily aggregate benefit amount shall be less than the New England, Maryland, and Washington, D.C. daily rate. On average, this will be an increase of more than twenty percent for all areas outside of those listed above.

We achieved a ten-hour daily turnaround, and weekend turnaround aligned with the ASA and Basic, except where better conditions apply. Additionally, a sixth day of work that occurs on the seventh day of the workweek will trigger a thirty-two-hour turnaround (measured from the end of the fifth consecutive day of work to the start of the seventh day of work).

Regarding meal penalties, for each fifth and succeeding ½ hour meal delay, \$25.00 shall be paid, except where a better provision applies. After twenty meal penalties in a workweek, one hour of prevailing rate, inclusive of applicable OT, for each ½ hour violation shall be paid, except where a better provision applies.

A number of wages were increased significantly as well. The entry level positions and rates for Lighting Technician, Grip and Costumer were removed. Going forward, no rate shall be less than the Third Grip rate. For the first year of the agreement, that means no minimums less than \$50.23 an hour in Appendix A, and for Appendix B, no less than \$46.43 an hour. A number of other classifications saw outsized improvements as well. The Costume Designer hourly minimum wage will increase to match the Production Designer/Art Director rate by the third year of the agreement. The Key Costumer will be paid no less than the Department Head and there is finally parity between all Make-up Artist rates and the Hair Stylist rates at the higher scale rates in the contract. Locations Scouts/Managers daily pay was increased and tied to the yearly percentage increases. Licensed Pyrotechnicians and Class one Pyrotechnicians receive between a twenty percent and thirty percent bump

to their scale rate when performing those duties. Various new classifications and corresponding rates were added, and job titles were updated.

Workload issues were addressed for Script Supervisors, Crafts Service employees and the Sound department. Script Supervisors' kit rental for each additional camera increased one hundred percent (\$50 per day for the second and each additional camera, with a cap of \$150 a day) and on sets with more than fifty-four people, an additional crafts service person will be hired. It is now stated that a sound crew consists of two people, and to reduce the department, the Sound Mixer must be notified at the time of hire and provided an opportunity to discuss.

On-Call employees, for the first time, will receive overtime after elapsed hours on tech scout and shoot days when their schedule is under the company's control, including Call and Wrap times.

To foster diversity, equity and inclusion, a DEI sub-committee will be formed, Juneteenth was added as an additional holiday, and all references to "he/she" in the contract will be changed to "they/them".

A Supplement with even better working conditions for the workers was created to address the use of signatory production service companies by non-union entities. This is to encourage non-union commercial producers to not just utilize the contract through one of

these signatory companies on a single-commercial basis, but to sign onto the entire agreement. Under the Supplement, there are rest and meal period protocols for On-Call employees who cannot set their own schedule, strict subcontracting language, better conditions for distant hires and for those who travel outside the thirty-mile zone.

In exchange for more than fifty positive additions and upgrades to the contract, the employers were allowed to increase their contributions into their Commercial Industry Admin Fund, we standardized the cancellation of call language across the country by using the existing 4 p.m. cancellation time, and the budget threshold for low budget commercials was increased to account for the past three years of wage and benefit increases.

And, finally, the Stand With Production workers will have their day to prove they overwhelmingly want union benefits and protections, without any harassment from the production companies. As President Loeb said across the table to the employers during negotiations, "No one should have to worry about healthcare and retirement benefits when they spend their whole lives working in this industry." We stand alongside them and are working diligently with their committee to continue gathering signatures for representation.



Pay TV

The Pay TV Agreement negotiations were held during the first week of October 2022 at the IATSE West Coast office. The bargaining committee, appointed by President Loeb, included representatives from across the major jurisdictions from the West Coast, Studio Mechanics and New York Locals. Representatives from the Pay TV companies (HBO, Showtime, Starz and Cinemax) met with the IA bargaining committee over the course of four purposeful and productive days to reach an agreement.

Locals were asked to submit proposals by mid-July. The committee determined a priority goal was to conjoin the stand-alone Pay TV agreement with the Majors agreements (Basic, ASA, NY Majors). This would fold in the gains from each of these Agreements in recent negotiations, while allowing the committee, led by Vice President and Director of Motion Picture & Television Production Michael F. Miller, to focus on maintaining the better conditions contained in the existing Pay TV Agreement. Building around this strategy, the committee identified key improved working conditions to retain when combining the agreements.

It was clear that both sides approached the bargaining table with motivation and a willingness to reach an expeditious and comprehensive agreement well before the contract expiration deadline of December 31, 2022. The committee made it clear at the outset that our intention to move away from a stand-alone agreement to join with the Majors agreements was a top priority; and in addition, we

would not yield any coverage of craft departments, such as Accountants, and would seek to incorporate better provisions for rest, eliminate production centers under the ASA (thus expanding the scope of a Distant Hire), and bring parity to the non-Maryland benefit contribution rates for those ASA members contributing to the National Benefit Funds. Additionally, the committee proposed retaining the Pay TV “No Discrimination” language in full, adding holiday pay for unworked holidays, maintaining bereavement leave, voluntary contributions to the IATSE PAC, and increases to minimum rates.

The producers’ priorities included a proposal to grandfather in current projects shooting under the current terms and conditions of the Pay TV Agreement and the ability to retain the current structure for overtime, locations and travel provisions, holidays and holiday pay, residual privileges, and rollback wage rates on years 1 and 2 of series. They also proposed carving out items from the Basic and Majors

structure for vacation pay and accrual, night premiums and screen credit provisions. The producers outlined the importance for them to protect and maintain certain provisions that exist under a stand-alone agreement when considering incorporating into a new agreement and acknowledged that discussions to combine the agreements was a huge pivot for their companies.

Holding strong to our strategy and goals, the IA committee used our time efficiently over the first few days, whittling down to core priorities within the first day. We listened as the producers lamented about being under enormous financial pressure and having to cut costs, their challenge in having to take on the gains achieved during the Basic and ASA negotiations and the strain of moving to a short term to be coterminous with the Major’s agreements. In response, we reminded them that our rates do not fluctuate when the market prices soar, nor should we be negatively impacted when stock prices are low. We are not investors in the companies, and we do not ever recover gains we lose or fail to achieve in each cycle.

In the end, we achieved a deal that accomplishes long sought-after goals and levels the agreement with the Majors agreements in most areas, in other areas the Pay TV provisions are superior. The Pay TV Agreement will now be coterminous with the Basic

and Area Standards Agreements with the first term a shortened eighteen (18) months from January 1, 2023 - July 31, 2024. The Major's Agreements will serve as the base contract capturing all gains recently made including weekend turnaround and increased meal penalties, except where better conditions exist in the Pay TV agreement. We retained from the Pay TV Agreement a twelve hour rest period after seven days of work in a workweek. Improvements in wages will match the Major's agreement for minimum rates. Production Accountants, First Assistant Accountants and Payroll Accountants will continue to be covered by Pay TV employers. Assistant Accountants are permitted to be hired on a daily basis at a rate of one-quarter (1/4) of the 1st Assistant Accountant weekly rate. Those working in Area Standards jurisdictions will see a historic benefit improvement for categorically non-Maryland areas as the daily aggregate benefit amount for the National Benefit Funds is increased to the Maryland/New England/D.C Theatrical Benefit rate across the board (increases to \$7 on July 30, 2023). NY production Locals who pay into the NBF will see a \$6 daily annual increase and maintain the additional four percent of their scale hourly rate benefit contribution for all hours worked or guaranteed. Overtime provisions of the Basic will apply to those working under that agreement and double time after twelve hours worked for those working under the ASA (previously, it was after fourteen elapsed hours for the first year of a production). Vacation pay under the Basic will be paid at ½ of what is due (previously no vacation pay was required). Holidays will conform to the Major's agreements (this means the

addition of some holidays) and more favorable provisions for unworked holiday pay where applicable will be applied. Production Centers are eliminated in the Area Standards jurisdiction for Pay TV projects. ASA nearby hires will receive a thirty-six percent increase to the living allowance and defined travel provisions. Sick pay is achieved per the Basic and ASA. The Pay TV language for three paid days of bereavement and voluntary contributions to the IATSE PAC are maintained.

“We achieved a deal that accomplishes long sought-after goals and levels the agreement with the Majors agreements”

The producer's gains, matched against ours, is a short list. For those covered by the ASA, the employers retained rollback wage rates on second season shows to the last season rates and unworked holidays continue to be unpaid in the first season. The residual structure of the Pay TV agreement is still in effect and shows that are currently budgeted and in production have a ninety-day window (until March 31, 2023) before implementation of the new terms and conditions, with the exception of overtime, locations and travel provisions, benefits and daily accountant rates that go into effect on January 1, 2023. The additional four percent annuity contribution is removed for San Francisco, Chicago and ASA jurisdictions (in exchange for higher

overall contributions). The employers are permitted to hire accountant classifications on a daily basis. In lieu of the screen credits provision of the Major's Agreements, the employers will consult with the Local any requests for dual, split or joint screen credit with the affected Local union, consistent with industry practices.

The agreement will go into effect by its regularly scheduled date of January 1, 2023. The gains made during this bargaining cycle, not the least of which is the joining of the Pay TV agreement and the Major's Agreements, is going to strengthen our position and, in the future, eliminate the possibility for an opportunity for Pay TV companies to circumvent any disputes that may arise with employers under the Major Agreements. We achieved large and outsized gains in many regards, bringing up the lowest rates for wages and fringes, maintaining coverage for all crafts in the agreement, and retaining benefits unique to the agreement. This contract is now at the level of “Majors' Plus”, meaning it meets our Major Agreements in just about every way, with additional better conditions.

The contract, now coterminous with the Majors, will be up for negotiations in a mere eighteen months when the Basic and ASA are set to expire. The Motion Picture Department is currently working on going through the hundreds of proposals submitted for the Low Budget Agreement negotiations, scheduled to take place near the end of the year, and will then turn focus to prepping for the next round of Majors and Pay TV Agreement negotiations.

GROWING OUR UNION FURTHER

The collective voice of Animation, VFX and Game workers fosters a landmark win by gaining union representation under IATSE and a further step toward improving working conditions.

Emily Gossmann worked as an animator at Titmouse Productions in Vancouver, British Columbia, for six years. Over that time, she put up with a lot—endless hours, unpaid overtime, crunchtime pressure, and the uncertainty of working from contract to contract (in her case, approximately ten contracts over those six years).

Despite all this, she loved her job. She loved the creativity and the artistry of animation. It was her passion. So she kept at it. Until the situation became intolerable.

“What started as a really great place to work slowly was turned into something we couldn’t recognize,” Gossmann said. “A series of changes in management sort of took the power out of the local workplace’s hands and put it more and more into the hands of the owners in Los Angeles. A lot of folks at Titmouse decided that we couldn’t let it continue to happen that way. And we wanted to try and do something to regain our voice in the workplace.

“We shared a great love for our work, and we wanted to be treated with dignity for doing it,” she said. “And there was a huge groundswell of people who came together after a big shakeup in our workplace and the mistreatment that came from it. So we began organizing in earnest.”

Titmouse workers in Los Angeles are represented by The Animation Guild, IATSE Local 839, but the company’s workers were not unionized in Canada. The campaign began in 2019, but then was complicated by the COVID-19 pandemic, which sent everyone to work remotely. “We had to totally shift gears and organize in ways that few people ever had to do before, going online and trying to find ways to sneak people away from work communication. Ironically, while we had the freedom of no one looking over our shoulder when we were working in person, we had all this surveillance when we were working remotely. So this became a very interesting puzzle to solve.”

But solve it they did, through social media and other forms of innovative outreach. In 2021, ninety-eight percent of the membership voted to be represented by the Canadian Animation Guild, Local 938.

Mark Patch faced somewhat similar issues, but in a very different working environment. He is a visual effects (VFX) worker who has worked as part of the VFX production crew on a variety of feature films from the 2016 production of *Ghostbusters* to the 2022 production of the Jordan Peele film *Nope*, where he worked as associate VFX producer.

Unlike all other members of production crews, VFX professionals are unorganized. Working side by side with IATSE members, the differences are obvious and stunning.

On a recent film that typifies VFX crew conditions, he shared, “From January until the movie was officially delivered three weeks later than we were told at the end of July, I didn’t have a day off. During production, we shot for four months in Agua Dulce, California, which is an hour and 15 minutes out in the desert from L.A. with no traffic (but of course, there usually there was plenty), and we’re shooting in natural light. So we would start at sunrise, but you had to be there two hours beforehand to set up and you needed time to wrap out all your equipment afterwards.

“During this time, other departments were being paid for their overtime,” he continued. “VFX workers are forced to work on flat rates which only cover 12 hours, and also have no turnaround protections for rest periods. They were getting

a meal penalty when we skipped lunch, because we always skipped lunch. We weren't.

Even in post, you work for more than those twelve hours in the office," Patch said. "You work through lunch, and you don't get a meal penalty for that. And then editorial has their turnaround built in and they have the ability to go home after work and say 'I'm done, I can't work anymore. I have four hours off out of twenty-four. This is my time!' For VFX, that doesn't exist. We go home, we're emailing, we're on our database, we're doing reviews with India or Australia or Bangladesh or China, sometimes until one or two in the morning and then we have to consolidate all these notes because, God forbid, we get a single detail wrong. And then we go back and do it all over again, seven days a week for three or four months straight. Grueling wouldn't even begin to describe it."

Patch's experience on this movie was not unique—neither to him nor to his tens of thousands of VFX colleagues. "Five or six years ago, people would talk about how you can get onto a good show, find a good producer and make it work, but now, it's just not the case," he said. "There's no sustainable vision for the VFX worker. You just get thrown into the grinder and worked to the bone and then you're thrown out.

"We're almost second-class citizens," he emphasized. "We're working in the Wild West where you have to find a producer and make your own deal with no transparency, no pay scale, no pension, no portable health benefits—I've had seven different health plans over the past six years—no official protections, and no collective bargaining agreement that stipulates the kind of respect and working conditions that we deserve just as human beings and citizens in this country.

That's why Patch is now organizing VFX workers and helping to spearhead a massive campaign to bring the industry under the IATSE banner. He urges other workers to reach out at VFXUnion.org and join their colleagues in demanding a more sustainable VFX industry for these critical entertainment workers.

Marissa Bernstel Coates' experience working in the games industry has many parallels with those of Gossmann and Patch. She worked for years as a cinematic artist for several game development firms and endured similar levels of abuse when it came to endless working hours, high pressure, toxic work environments, and lack of respect.

"I personally love games, Bernstel said of her first job at Telltale Games. "I grew up with games. So it was really exciting to work at a game company, especially at a company whose games I enjoyed playing before I worked there. I thought, 'I'm working with people my age who love games. What can get any better than that?'

"But slowly I found that I wasn't treated like an artist who was respected," she recalled. "It was more like I wasn't taken seriously there. And the work culture was really toxic. We worked a ton of hours unpaid. We averaged sixty-hour work weeks, and some people would do even more, working until midnight. And if you tried to get away from that, you would be judged by your peers and you would gain a reputation that followed you around. You would just be treated badly by your friends and your supervisors.

"The people who work in games are extremely talented and passionate about what they do, but that passion is completely taken advantage of," Bernstel said.

Eventually, Bernstel decided she'd had enough of games and transitioned to work as a storyboard artist, first for LucasFilm and then for Bento Box Entertainment—in the latter job as an IATSE member. "The biggest difference that I feel working union jobs versus working in the games industry is just that I don't feel powerless anymore," she said. "Having my union there to help with grievances or harassment issues is huge because, as an individual, the company would probably ignore or retaliate against you for bringing up something like that, but now I know they can't get away with it. I don't feel like I'm at the whim of a company anymore. I feel like I'm respected more as an artist."

"The people who work in games are extremely talented and passionate about what they do, but that passion is completely taken advantage of."

**MARISSA BERNSTEL COATES,
LOCAL 839 MEMBER**



Having experienced that difference, Bernstel is working actively to motivate other game and VFX workers to organize their workplaces. “Knowing what it’s like to work at a company that works you so hard and gives nothing back and feeling like there’s no other option is a devastating place to be,” she said. “They work with the same kind of studios that we do. They do essentially the same kind of work, if not more advanced and more complex. They should absolutely be getting the same benefits that we do. It’s criminal that they’re not.”

THE FRONT LINES

Animation, VFX and games are now on the front lines of IATSE organizing, because the industries’ working conditions are appalling, their workers are demanding improvements, and the nature of their work, artistry and skill levels dovetail perfectly with existing IA crafts.

“These workers desperately—and urgently—need union representation,” said International Vice President and Director of Canadian Affairs John Lewis. “Their working conditions couldn’t be tougher and organizing will give them the power to make things far, far better.”

“In all three fields, the long work days, brutal schedules, lack of health care and pensions, inadequate compensation and other issues come up all the time,” said International Vice President and Director of Motion Picture & Television Production Michael F. Miller, Jr. “And there’s a real opportunity for significant growth in our union, and to be able to negotiate good contracts that protect the employees and the workers in these areas.”

The Animation Guild, Local 839 has represented animators at Walt Disney, Warner Brothers and Walter Lantz Productions since it was chartered in 1952. However, the Local’s strength was eroded in the 1970s and 1980s with the subcontracting of television animation to foreign subcontractors, known as “runaway production.” Since the 1990s, Local 839 has grown again as Warner, MGM, Chuck Jones, Universal, HBO and Fox opened new animation divisions. But much animation also moved out of the studios into independent production houses that were not unionized. And much of it moved out of Los

Angeles into other metropolitan areas—and even some smaller cities—across the U.S. and Canada. So there are enormous organizing opportunities in the animation industry throughout North America today.

The same is true for the VFX and games industries, which don’t have the history of representation established by Local 839 in animation. There have been several breakthrough victories. More than a decade ago, Local 891 in Vancouver campaigned to organize VFX workers on *Battlestar Galactica*. A settlement was reached and various VFX positions are now covered by the Local. In 2019 Local 667 in Canada organized on-set VFX supervisors, coordinators and technicians into its promulgated agreement. Most recently, workers at Anemone Hug Interactive became the first full-service game development studio to form a union in Canada, organizing with The Canadian Animation Guild, Local 938. But while these wins were groundbreaking, they only represent the tip of the iceberg in these industries.

Unfortunately, many VFX workers are employed by third-party vendors and there is a well-documented “race to the bottom” among VFX vendors, competing with each other by driving down labor costs in order to acquire these contracts. A similar dynamic exists in games. But in the current environment, power balance between employers and industry workers is changing.

“There has been explosive growth in animation, VFX and games in recent years, as the demand for content skyrockets,” Miller said. “When you have high demand for these uniquely skilled craftspeople, combined with a low supply and the general economic environment right now, these workers have enormous, untapped leverage that IATSE can help maximize. It’s an optimal organizing scenario and we are seizing every opportunity to empower tens of thousands of these workers with collective bargaining and grow our union further.”

ANIMATED ORGANIZING

The successful campaign in which Emily Gossmann and her co-workers organized Titmouse in Vancouver, B.C., was one of the largest and most historic victories in IATSE’s

“We shared a great love for our work, and we wanted to be treated with dignity for doing it.”

EMILY GOSSMANN, INTERNATIONAL REPRESENTATIVE



animation organizing drive. It was also the result of long, painstaking work.

“Several years ago, we made the strategic decision to partner with the Art Babbitt Appreciation Society, an informal, worker-led group advocating for the rights of animation workers named after a famed Disney animator,” Lewis said. “We reached out to them and established a formal relationship, along the lines of a mutual cooperation agreement, to help them convert their community advocacy into union organizing.”

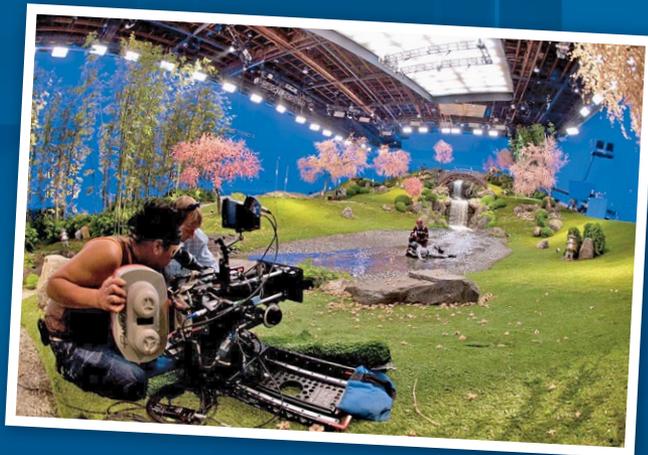
The lead organizer, International Representative Jeremy Salter, found a more-than-receptive audience among Titmouse employees. “They’re artists, they’re producing artwork, and they’re very passionate about what they’re doing,” he said. “So because of the passion they have, they sometimes feel that it’s OK to put up with a lot.

“Across Canada, despite it not being legal, we see a lot of animation workers being asked to work unpaid overtime,” Salter said. “We see a lot of discrepancies and inequities in wages from one person to another. There’s very limited transparency within the various studios. All of these factors, plus the lack of pensions and limited health and dental benefits, lead to an industry where a lot of people burn out and leave quickly. And one of the things many workers talk about is wanting to be able to make a career in animation doing work that they love without having to sacrifice things like starting a family or buying a home or their mental and physical health. It really has been an industry that has been kind of predatory to the workers, that gets as much out of them as possible by giving them as little as possible.

“Plus, if you compare the wages and working conditions in Canada to the U.S., where The Animation Guild has been established for more than seventy years, it’s so stark,” he added.

Gossmann said, “Because the IA had the existing niche of representing entertainment workers and this long history of strong representation and union growth, and The Animation Guild in the United States, it made the most sense for us to join the IA because of their capacity to work with the clients that we work with, and the potential for collaboration with workers in the same field in the U.S. And both of those factors have definitely been proven out through the process so far.”

During the organizing drive, “Management did not put up any fight,” she said. “The only communications they sent out were entirely neutral in tone. So what we were doing on the Organizing Committee was making sure that forty-five percent of the workers signed union representation cards—which at that time in B.C. was the trigger to have an election seven days later—and then making sure everyone could cast their ballot digitally.”



The result, as noted above, was ninety-eight percent support for joining Local 938.

The Titmouse workers then launched into bargaining on their first contract. “The key was establishing minimums,” Salter said. “So we took the average of all the animators or board artists and made it the new minimum. As a result, when the new contract took effect, some people saw a \$400, \$500 or \$600 a week raise instantly because they had been getting paid so much lower than the average—and this tends to be the younger workers who are coming fresh out of school. That was a big thing.

“Another improvement was guaranteed wage increases on a regular basis,” he continued, “which means that the floor is continuing to rise. That’s an important piece in an industry where workers are forced to negotiate their conditions on every contract and a lot of these workers are doing six-, seven- or eight-month contracts. They had been constantly renegotiating, which was often stressful.

“Another important piece involved clarification around overtime,” Salter said. “We needed to ensure that workers know they are entitled to receive overtime for additional hours worked. We put in clear rules for how to get overtime—and equally important, ensuring all workers have the ability to say no to overtime. We also increased sick days, personal days, and bereavement leave.”

“We included this really strong workplace anti-bullying, anti-harassment and anti-discrimination policy,” Gossmann added. “It was written by our members and brought into the agreement with, I believe, no edits from management. It’s something we’re quite proud of.”

The contract also included the creation of a joint labor-management committee, limitations on subcontracting bargaining unit work, the ability of employees to refuse any work shifted from Local 839 in Los Angeles as a result of a labor dispute, improvements to retirement plan contributions, a transfer of the existing employer retirement plan to the IATSE national retirement plan and Canadian Entertainment Industry Retirement Plan, and remuneration for employees when they use their own equipment, whether working in the studio or from home.



After securing union representation and to commemorate the kick-off of bargaining for their first contract, the Titmouse New York crew unite with a picnic celebration.

With all of these landmark improvements, the collective bargaining agreement passed with ninety-seven percent of the members voting in favor in September 2021. This represents the first IATSE animation agreement in Canada.

And it won't be the last. "Animation companies are scattered through Canada," Salter said. "For example, Ubisoft is in Winnipeg and there are small animation studios in northern Ontario. It's not just in the major metropolitan areas. That's why local unions in these areas should do some research on studios in their jurisdiction, and we [The Canadian Animation Guild] would be happy to discuss how we can put them onto our organizing target list."

Organizing efforts are also focused on aspiring animators about to enter the workforce. "We're doing outreach to our community and to students entering our industry," Gossmann said, "with school presentations and town halls."

The Canadian Affairs Department is helping animation workers in other ways, too. For example, last year, a group of non-union employees of Tangent Animation Studios in Winnipeg and Toronto approached IATSE for help in securing termination pay following an abrupt closure of the company's operations without notice. The IA sprang into action, providing free legal advice and initiating a letter-writing campaign demanding the immediate payment of termination pay to all affected employees, as well as letters to the Manitoba and Ontario employment standards branches urging them to investigate the matter. As a result, the Manitoba and Ontario employment standards branches ordered Tangent to pay the affected employees their employment standards termination pay entitlements. The total payout was estimated to be over \$4.5 million, with many workers receiving \$15,000 to \$20,000.

The Vancouver Titmouse victory had big reverberations in the U.S., as well. In January, Animation workers at Titmouse's New York studios overwhelmingly voted to join The Animation Guild after more than a year of tireless preparation and hard work—the first time Local 839 organized a studio outside of Los Angeles County.

After ninety percent of the workers signed representation cards, Titmouse voluntarily recognized the unit.

"This historic moment has given me a sense of agency I never thought I could be afforded in the workplace—especially

as a production worker, unionization felt unattainable until I saw the unstoppable force that is this organizing effort," said Gray Rothey, a member of the Titmouse N.Y. Organizing Committee. "I feel a deep sense of gratitude and relief knowing that this means current and future generations of New York artists and production staff will have their voices heard."

"The organizing work of the Local has increased exponentially over the last three or four years," said Local 839 Business Representative Steve Kaplan. "We are undertaking a massive nationwide effort to ensure all animation workers are treated with respect and are afforded the same benefits and protections as those who are working in Southern California. The organizing we're doing now takes an incredible amount of work, but the fact is, if we want to make substantive change in the industry, we can't just represent a corner of it in Los Angeles and we can't represent less than half of the building."

In fact, Local 839 has made significant organizing gains this year alone. In addition to Titmouse, animation workers have won representation at ShadowMachine and the shows *The Simpsons*, *Rick and Morty*, *Solar Opposites*, *Family Guy* and *American Dad*. Most recently, animation workers at Stephen Colbert Presents *Tooning Out the News* overwhelmingly voted to join Local 839, as did their sisters and brothers at Bento Box Entertainment, which produces shows such as *Bob's Burgers* and *Central Park*.

"As animation continues to expand and grow with the increased amount of content, there's more animation in all genres being done, and more animation being created across our countries," Miller said. "A lot of the opportunities to organize in this area are coming from that growth in content creation, as well as recognition for the value of animated content and the work that our members do. And with Local 839 and Local 938 leading the way, we are seizing each and every opportunity before us."

EFFECTING CHANGE IN VFX

Organizing VFX professionals is taking a somewhat similar track to animation.

"There are numerous parallels between the beginnings of The Animation Guild and workers who were doing things that at the time may have been viewed as a novelty or as marginal to the overall movie-making business," said Local 839 organizer

Ben Speight. “Visual effects had that same trajectory, going from the novelty of Star Wars to the point where it’s now so ubiquitous that you don’t even know you’re watching something that was shot with VFX.

“The interesting thing about The Animation Guild’s position right now in support of VFX organizing is that in many instances, these are the same companies that employ members of The Animation Guild, whether it’s Marvel, Sony, Disney, Netflix and Scanline, for example,” he said. “There are so many connections between subsidiaries of signatory studios to TAG’s agreement in Los Angeles and VFX workers. There’s a lot of overlap.

“Many of these workers are seasoned veterans in VFX,” Speight explained. “And they’re looking back at their careers and asking, ‘What do I have to show for it? Well, I can demand hourly pay for the first time because my skills are in the highest demand they’ve ever been. And I’m having to train people who are brand new to VFX that never worked in these roles. But where are the rights and the benefits and the standards that everybody else in entertainment receives?’ That’s why we have a greater interest in organizing from VFX workers than has existed in the recent past.”

Mark Patch, the VFX veteran and organizer, added, “We are now focusing on production side workers who are already working in one-hundred percent union environments and have every sort of opportunity to see the differences between the way that their department is treated and the way that other departments are treated.

“We know how critical we are to the filmmaking process,” he said. “Basically, there’s no film or television show that’s released today without some sort of visual effects—even historical or romance or whatever, it doesn’t matter. And there’s a critical mass of workers right now who are experiencing these conditions and also know that it can be different because they’re not working in isolation.



“I think we have a real opportunity here to make our collective voice known and garner the respect we’re owed”

MARK PATCH, IATSE ORGANIZER

“We have a strategy, and we have the willingness, the passion and the commitment from the people we’re talking to, even these people who have been forced to leave visual effects to go work for editorial or ad agencies,” Patch noted. “People who have felt forced to leave the field tell us, ‘We love VFX. Let me know if there’s anything we can do.’

“We have a unique opportunity, in terms of the mood of the country, the state of the economy and the state of Hollywood, where never has visual effects been more important and yet never has the outlook for the workers been more grim,” he said. “So I think we have a real opportunity here to make our collective voice known and garner the respect we’re owed, because they can’t make Iron Man fly or light sabers do anything without a visual effects worker.”

In support of its organizing efforts, The IA has launched the vfxunion.org website and is encouraging IA members, as well as unrepresented VFX artists, to visit it. And they are putting

TAKE OUR SURVEY & HELP SUPPORT ORGANIZING

Many of our colleagues working in VFX and games do not enjoy basic protections offered in our Collective Bargaining Agreement, such as paid overtime, wage minimums, high quality healthcare, and much more. Whether you have worked in the VFX and games industries or whether you have friends who have, we need your help to support organizing efforts in the industry.

Members of The Animation Guild, Local 839 are actively working to build the TAG VFX/Games solidarity campaign. They are using TAG’s own momentum-spreading movement to inspire those in VFX and Games.

Please help us build a network of support for VFX and Games workers by filling out our Solidarity survey. Please go to <https://animationguild.org/tag-supports-vfx-and-games/> and click the SOLIDARITY SURVEY link in the blue box at the right.

In addition, you can contact the campaign directly at vfx@iatse.net.



Local 839 TAG members show solidarity with a big group screenshot and the ‘Strong Bird’ zoom background from a negotiations town hall.

out a call for IATSE members working on motion picture and television production crews to talk with the VFX artists on their shows about how union representation empowers entertainment professionals to improve their lives.

“Visual effects has historically been non-union and it’s probably the largest area of motion picture television production that remains unrepresented,” Miller said. “The employers and the production companies have a very vested interest in keeping it that way. But as content continues to grow, the value that visual effects workers bring to the content that we all enjoy grows as well. We have both more opportunities for organizing and more opportunities for workers to be treated unfairly.

“You have a successful industry that’s growing fast and that pressure lands on the workers,” he said. “The workers realize they’re better off coming together, to be represented, where they can stand up and have a voice and be heard at work around issues such as excessive overtime, no days off, and crazy crunch periods. This organizing is long overdue. And we’re looking forward to getting to the point where we’ll be able to represent the majority workers in visual effects. That day is coming.”

AN ORGANIZING GAME-CHANGER

The games industry is becoming more like VFX and animation with each passing day, with games studios now producing animated content for television shows and films. Games workers share backgrounds, skill sets, and often employers with VFX artists.

“In games, animation and VFX, we do very similar work,” Speight said. “And in many cases, there is also a common social connection and a common community of people that

came out of similar art schools and educational backgrounds, who generally share many of the same interests. And we’re finding that TAG members, in some cases, share the same household or happen to be close friends with games and VFX workers. And so it’s a unique opportunity to map out what in a very literal sense is a massive Venn Diagram of overlapping community and workplace interests, where you have the IA very much at the center of these non-union spaces.

“So if there’s any union that can scale out this organizing beyond individual small, independent studios into something that will include some of the major players in games, it’s us,” he said. “Ultimately, it’s going to be just a matter of time before games workers say, ‘You know, I can’t eat prestige. It’s great that I’m working at the studio. I love pursuing my passion. But I want to do crazy, radical things like have a family, build up some savings, take time off, and have a work-life balance.

“The general zeitgeist of our times is that people want to have collective consent over the lives, including work,” Speight explained. “And so even in places that like games that once seemed impenetrable to organizing efforts, people now are saying, ‘Nope, I’m going to have boundaries so I can continue to work in games. I’m not going to abandoned games simply because of the toxic work environment. I will seek to make it better.”

This phenomenon was proven out in September, when workers at Anemone Hug Interactive in Vancouver, B.C. made history by becoming the first full-service game development studio to form a union in Canada. Utilizing the Labour Relations Board of British Columbia’s new single-step certification process requiring instant recognition when fifty-five percent of the employees at a workplace sign union representation cards,

Anemone Hug workers became the newest members of the Canadian Animation Guild, Local 938.

“For years, game workers in Canada have been working without the benefits and protections of a union collective agreement and without the strength of union representation,” Lewis said. “Our members at Anemone Hug sent a clear message to game workers in every province—forming a union is not only possible; it has been done.

“We have many other opportunities in Canada, too,” Lewis added. “Here in Toronto, they’re building a massive new arena for Esports with 8,000 seats and 200 events a year. We aim to represent everyone, from the game developers to the technicians, from the lighting crew to the A-V operators.”

Miller noted that “The explosive growth and content in games has led to a massive increase in the number of workers in this area. And similar to visual effects and other issues we’ve heard at tech companies, the working conditions around crunch time, long work days, brutal schedules all come up when we’re talking with workers in the games industry who are interested in becoming more organized. And there’s a real opportunity here for significant growth in the union, as well as being able to negotiate good contracts that protect the workers in these areas.”

FUTURE GROWTH

The IA’s victories in winning representation at Titmouse Animation, Shadow Machine, Bento Box Entertainment and Anemone Hug Interactive offer just a glimpse of what lies ahead in animation, VFX and games given the union’s dedication to organizing in these areas.

“This is a time when it is, dare I say it, fashionable to be pro-union,” Kaplan said. “We’re certainly taking advantage of these times. We look forward to bringing all this work under agreement so that we can continue to make lasting change in the industry, and support President Loeb’s goals of growing the IA in order to make it stronger. I think that we’ve hit this kind of sweet spot where we have both the leadership vision and the rank-and-file desire to make sure employers know if you want to use our trade, you’re not going to hide under animation or VFX—you need every aspect of production done union.”

“It’s been really inspiring what we’ve been able to do just in a couple of months, so I’m feeling really good about where this is going to go,” Marissa Bernstel Coates said.

Emily Gossmann said, “I think people sometimes doubt their own ability to make change a little bit and animation, VFX and games workers should know this: If every single one of you contributes to organizing and trying to make your workplace better, you actually have a ton of ability to improve your industry—not only for yourselves, but for a lot of other

people. You should never doubt that capacity, and that’s power.”

International President Matthew D. Loeb has set the direction of IATSE, made the commitment to full-scale organizing in animation, VFX and games, and intends to see it through.

“The IATSE is the largest entertainment union and our expertise in this sector will ensure that the workers in these industries get the representation they need and deserve,” he said. “These workers have a home in the IA and our success at studios such as Titmouse and Anemone Hug will inspire others to form unions at their own workplaces. By working together, they can have more control of their working conditions and can address the issues that have been plaguing these industries for years.

“Every single animator, VFX artist and game developer is a highly-skilled, creative craftsman who has the right to be treated with respect and dignity, to work in a non-toxic environment, to have work-life balance, to earn wages and benefits commensurate with their prodigious talents, and to have humane, supportive working conditions,” Loeb said. “The only way to achieve this is through the power of collective bargaining. Just as we have done in the other entertainment industry crafts, we intend to unite and own the work. If studios, producers and other employers want world class motion pictures, television shows and games, they need to stop trying to divide and conquer and instead hire from our members and adhere to our collective bargaining agreements.

“The need to keep growing our great Alliance and represent all the work in our industry, especially as it rapidly evolves, has never been greater,” Loeb said. “We will stay ahead of the pace of change. We will meet the challenge and we will prevail, for the sake of every worker in our industry.”

“We will stay ahead of the pace of change. We will meet the challenge and we will prevail, for the sake of every worker in our industry.”

INTERNATIONAL PRESIDENT MATTHEW D. LOEB

Financial Wellness for IATSE Workers: Three Steps To Increase Your Financial Fitness



2023 is right around the corner, and you may be thinking of ways to start this New Year off right. If money has been at the top of your mind recently, then taking a deeper dive into your financial wellbeing might be a great resolution. Financial Wellness Programs go beyond regular financial planning. These programs take a holistic approach to an individual's current financial situation by recognizing how a person's relationship with money impacts their financial decisions. Financial wellness is both a mindset and a practice.

Celebrate Financial Wellness Month this January by taking three steps to increase your financial fitness!

STEP 1: LEARN ABOUT FINANCIAL WELLNESS PROGRAMS AND CHOOSE AT LEAST ONE RESOURCE TO USE

The Entertainment Community Fund (U.S.) and the AFC (Canada) are two non-profit, charitable organizations that serve workers in the entertainment industry. Both organizations offer financial wellness programs, along with social services and emergency financial assistance for eligible workers in their respective countries. More information about these programs are available below.

Entertainment Community Fund | U.S. Financial Wellness Program

Founded in 1882, the Entertainment Community Fund (formerly The Actors Fund) has over a century of experience

working through the unique challenges faced by entertainment professionals, especially when it comes to financial stability.

The Fund's Financial Wellness Program strives to engage, educate, and empower entertainment professionals to build financial stability. The program provides workers with free resources, including workshops and webinars, which are scheduled regularly throughout the year.

More information about the Entertainment Community Fund's Financial Wellness Program can be found here: <https://entertainmentcommunity.org/services-and-programs/financial-wellness>

Information about social services and emergency financial assistance can be found here: <https://entertainmentcommunity.org/services-and-programs>

The AFC | Canadian Financial Wellness Program

The AFC (formerly The Actors

Fund of Canada) is a lifeline for Canada's Entertainment Industry. The organization's goal is to help professionals in the entertainment industry maintain their health, dignity, and ability to work. One way that the AFC works to accomplish this goal is through their Financial Wellness Program. The program includes free educational webinars and resources to help Canadian entertainment workers maintain financial stability.

Visit The AFC's website for more information: <https://afchelps.ca/financial-wellness-program/>

Information about emergency financial aid can be found here: <https://afchelps.ca/get-help/>

STEP 2: SUBSCRIBE TO LINKEDIN LEARNING AND ACCESS THE IATSE FINANCIAL WELLNESS COLLECTION

The "IATSE Financial Wellness

LinkedIn Learning Collection” was developed by the IATSE Education and Training Department to expand financial literacy and ultimately to promote financial wellbeing among IATSE workers at all stages of their career. The collection is divided into two sections: “The Basics” and “Managing Finances through Life Events.” Course topics range from “Financial Basics Everyone Should Know” to “Recovering from a Financial Set-Back.”

LinkedIn Learning subscriptions are free through the IATSE Training Trust Fund for active IATSE members and those working under IATSE agreements. For more information regarding your free LinkedIn Learning subscription please visit the IATSE Training Trust Fund website at: <https://www.iatsetrainingtrust.org/lil>.

To find the IATSE course collection, log in to your LinkedIn Learning account and simply type “IATSE Financial Wellness Collection” into the LinkedIn Learning search bar.

STEP 3: STAY INFORMED!

IATSE workers have access to many resources that can help achieve greater financial wellbeing. Keeping informed about your current financial situation and knowing the resources available to you is key to maintaining financial fitness.

Your union provides you with many ways to build long term savings. Check-in with your benefit plans and educate yourself about your savings and retirement plans.

- IATSE National Benefits Fund: <https://www.iatsenbf.org/>
- IATSE Canadian Entertainment Industry Retirement Plan (CEIRP): <https://www.ceirp.ca/en/>

- Motion Picture Industry Pension and Health Plans (MPI) - Pension and Annuity: <https://www.mpiphp.org/home/pensioniap>

Contact your local union if you are unsure which benefit plan or plans apply to you.

Other Resources

- The AFL-CIO Union Plus Benefits Program: <https://www.unionplus.org/>
In 1986, the AFL-CIO founded Union Privilege; a non-profit organization tasked with negotiating exclusive “Union Plus” benefits for union members and their families. The function of the Union Plus Benefits Program is simple—the program uses the consumer power of union members to negotiate deals with companies.

All IATSE members are eligible to receive Union Plus benefits. Popular benefits include AT&T wireless discounts; Car & Truck Rental discounts with companies such as Avis, Budget, Hertz; Educational Funding through Union Plus College Scholarships; and much more. Due to differing laws, some benefits are not available to residents of Canada, Puerto Rico, or Guam.

- The Union Savings benefits program: Union Savings (EN): www.unionsavings.ca / Pouvoir Syndical (FR): www.unionsavings.ca/fr
All Canadian IATSE members are eligible to access Union Savings member benefits. Popular benefits include home & auto insurance, Bell mobile discounts, retail & fashion discounts, savings on travel, and much more.

- Behind the Scenes Foundation: <https://wp.behindthescenescharity.org/>

The Behind the Scenes Foundation is a charitable organization that provides hardship grants to entertainment technology professionals, or their immediate dependent family, in need due to serious illness or injury that may be used for basic living, medical, or funeral expenses. The charity also issues counseling grants to assist with the costs of seeing a therapist or in-patient or out-patient rehabilitation.

- Will Rogers Motion Picture Pioneers Foundation: <https://wrpioneers.org/>

The Will Rogers Motion Picture Pioneers Foundation is a charitable organization created to support professionals in the motion picture industry. The Foundation’s Pioneer Assistance Fund (PAF) provides both short-term and long-term assistance to veterans of the motion picture entertainment industry. The PAF financially assists individuals with medical treatments, health insurance, medical equipment needs, emergency grants and funeral expenses, among other needs.

In addition to the resources above, the IATSE Education and Training Department is committed to improving the financial wellness of IATSE workers by providing training and resources on this topic. Stay tuned for more information about upcoming webinars related to Financial Wellness in 2023!



**I.A.T.S.E. OFFICER INSTITUTE
CLEVELAND, OH, OCTOBER 17 – 21, 2022**

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ESSENTIALS OF UNION LEADERSHIP FOR 2023!

ONLINE COMPLEMENT TO THE IATSE OFFICER INSTITUTE

A series of four courses developed in partnership with and administered through the University of Wisconsin School for Workers. The series focuses on effective leadership principles and tools to help attendees build a high-capacity local union, effectively represent workers, communicate clearly, and set and achieve long-term goals. Courses do not need to be taken in any particular order. Leaders can choose one course or take all four. Attend independently and at your own pace. Coursework can be completed in approximately 6-8 hours over the course of a week. Each module includes short readings, videos, recorded PowerPoints, quizzes, and discussion boards where reflective questions are discussed among the instructor and classmates.

Open to officers, officials, trustees, and board members of IATSE Local Unions. There is a limit of three individuals per local union per course.

SAVE THE DATES!

Foundations of Union Leadership
February 23 – March 2

Leadership Theories & Styles
March 9 – March 17

Strategic Planning
April 11 – April 17

Building Capacity:
Internal Organizing
May 19 – May 26

Registration for these classes will open approximately three weeks before each course begins. For individual course descriptions and registration instructions visit www.iatse.net/education, scroll down, and click on online leadership training.

OSHA 10 vs OSHA 30

OSHA 10-hour

OSHA 30-hour

What is it?

The 10-hour safety awareness course covers general safety and health hazards for all workers. It provides awareness of potential dangers and how to avoid, prevent, or mitigate them.

The 30-hour safety awareness course provides a greater variety of safety subjects and in-depth, industry-specific safety awareness training. It is intended for supervisors and workers with safety and health responsibility.

Who should take a 10-hr or 30-hr course?

OSHA 10 provides basic occupational safety and health information for workers. If your job requires OSHA Outreach Training and you don't have supervisory responsibilities, take an OSHA 10-hour class.

OSHA 30 is appropriate for supervisors, department heads, keys, leads, and forepersons. If your job requires OSHA Outreach Training and you have supervisory responsibility for worker safety, you should take an OSHA 30-hour class.

Which course should I take?

Some employers, states, cities, municipalities, or local unions may require OSHA 30 for all employees regardless of their level of responsibility and may specify whether a General Industry or Construction OSHA card is required. You should check with your employer and/or local union to help you determine which course you should take.

How long is the course?

OSHA requires a minimum of 10 hours of instructional time, and training is limited to a maximum of 7.5 student contact hours daily. Therefore, 10-hour classes must take a minimum of two calendar days.

OSHA requires a minimum of 30 hours of instructional time, and training is limited to a maximum of 7.5 student contact hours daily. Therefore, 30-hour classes must take a minimum of four calendar days.

Do I need both OSHA 10 and OSHA 30?

You should take the course that best aligns with your job description and safety responsibilities. The OSHA 30-hour course is not the next step after taking the OSHA 10-hour course. OSHA 30 is intended for supervisors and those in charge of crews.

Do OSHA cards expire?

No. Student course completion cards do not have an expiration date, but the IATSE TTF suggests taking an OSHA Outreach Training every few years as a safety refresher. The date on the card is the last day of your class. If your card is lost, stolen, or destroyed, you can get a replacement card for \$25 within five years from the date on your card. Even though OSHA cards do not expire, certain employers, states, cities, municipalities, or local unions may require that you renew your OSHA card after a period of years. You should check with your employer and/or local union for renewal requirements.

Should I take OSHA Construction or General Industry courses?

The entertainment industry follows both the General Industry and Construction rules and regulations. Which industry courses you take could be determined or required by your employer, state, city, municipality, or local union. If none of those entities require you to take a specific industry course, take the one that pertains the most to your craft or art. Those who build sets, like propmakers, carpenters, and painters, may want to consider taking OSHA Construction 10 or 30 courses. Those whose craft or art do not involve construction elements, like camera operators, sound mixers, and makeup artists, may want to consider OSHA General Industry 10 or 30 courses. You should always check with your local union first to see what they recommend or require.

What OSHA courses should I take if I want to become an OSHA Outreach Trainer?

Neither the OSHA 10 nor the OSHA 30 are the courses you need to take to become an OSHA Outreach Trainer. If you are interested in becoming a trainer, please contact your local and have them contact the TTF at info@iatsetrainingtrust.org. We are always looking to support the creation of new OSHA trainers and have a program that supports locals that want to develop their own OSHA trainers.

EDUCATION AND TRAINING



I.A.T.S.E. LOCAL UNION TRUSTEE TRAINING NEW YORK, NY, SEPTEMBER 28 – 29, 2022

Phillip V. Caruso, 600
Michael Colter, 30
Jake Heim, 209
Liz Kraft, 118
Colleen E. Moody, 480

Kurt Thomas Musser, One
Brock Nanneman, 30
Bianca Marcia Naves, 24
John D. Page, 22
Rudy D. Pahoyo, 600

Eric Raef Ritter, 4
Stephen P. Smith, 484
Michael C. Smogor, 30
Derek J. St. Pierre, 489

APPLICATION FOR OFFICER INSTITUTE 1.0 2023 SUBSIDY FOR LOCALS WITH LESS THAN \$250,000 IN GROSS RECEIPTS

Applicant Name (please print) _____

Applying To (Circle one): **San Diego, CA** **Toronto, ON**

LOCAL UNION INFORMATION

Local Union _____

Mailing Address of Local Union _____

Financial or Executive Contact at Local Union (please print): _____

Contact's phone and email: _____

Local Contact Signature _____

CERTIFICATION

I certify that Local _____ meets one of the following requirements (please check one):

- My Local Union files the Form LM-3 or LM-4 with the US Department of Labor and has gross annual receipts that are less than \$250,000
- My Local from Canada has less than \$250,000 in gross annual receipts

Applicant's Signature _____

FOR OFFICE USE ONLY:

Rec'd by _____ Approved Y N

Notified _____

Notes: _____

THIS FORM MUST BE ACCOMPANIED BY THE APPLICATION FROM A SPECIFIC LOCAL UNION OFFICER FOR ENROLLMENT IN THE 2023 SESSION OF THE IATSE OFFICER INSTITUTE 1.0, TO BE HELD IN SAN DIEGO, CA (FEBRUARY 13-17, 2023) OR TORONTO, ON (OCTOBER 16-20, 2023). SUBSIDIES ARE AWARDED ON A FIRST-COME, FIRST SERVED BASIS TO QUALIFYING CANDIDATES. SUBSIDIES, WHEN AWARDED, ARE NON-TRANSFERABLE. SUBSIDIES ARE NOT AVAILABLE FOR THE ADVANCED OFFICER INSTITUTE (2.0).

IATSE ENTERTAINMENT & EXHIBITION INDUSTRIES TRAINING TRUST FUND

PROVIDING TRAINING OPPORTUNITIES FOR THE IATSE WORKFORCE

COURSE REIMBURSEMENT FOR SAFETY TRAINING

Mental Health First Aid

Mental Health First Aid training teaches you how to identify, understand, and respond to signs of mental illness and substance misuse. It gives you the skills you need to reach out and provide initial help and support.

Individuals can still apply for Certification Reimbursement for MHFA training, but now local unions can apply for reimbursement for in-person, group trainings through the Course Reimbursement program.

Reimbursement is available for MHFA training provided by Behind the Scenes in the US and AFC in Canada.

OSHA 30/GES

The OSHA 30/General Entertainment Safety curriculum provides in-depth safety training for supervisors and workers with safety responsibilities. It is designed with information and tools to help supervisors identify and avoid potential workplace hazards and access tools and resources to minimize risks to workers' health and safety.

Local unions who apply for the OSHA 30/GES curriculum will get access to training modules and free student workbooks. Locals can also apply for Course Reimbursement to help cover training expenses like instructor fees and the cost of OSHA completion cards.

Learn more here: iatsetrainingtrust.org/course-reimbursement

CURRICULUM SHARING PROJECT

The TTF is starting to work on a project to collect locally developed/used curriculum, lesson plans, instructional videos, and course outlines that local unions are willing to share. All these materials will be made available to interested local unions on a secure website. Our goal is to create a culture of sharing and collaboration that not only saves time but improves the quality of entertainment industry specific curriculum for local instructors.

We will be reaching out to Locals soon, but please feel free to contact us with questions: curriculum@iatsettf.org.

EDUCATION AND TRAINING

The IATSE Education And Training Department Webinar Channel

46 Webinar Recordings, all in one place - more added all the time! Available to view anytime on demand, at www.gotostage.com/channel/iaeducationforall. Watch long-popular presentations like The IATSE Road Show: Why Unions Matter, and new trainings from industry experts, labor educators, the Federal Mediation and Conciliation Service, doctors, IATSE kin, and more. All sessions are tailored for relevancy to our industry and our work.

DIVERSITY, EQUITY, AND INCLUSION TOPICS INCLUDE

THE BASICS

- Clear definitions for diversity, equity, and inclusion
- How to be an anti-racist
- The role of the government in ensuring opportunity for all workers

DEEPER DIVES ON DIFFERENT TYPES OF BIASES AND MICROAGGRESSIONS

- Cognitive, unconscious, explicit, implicit, and more
- How can we become more aware of our own biases and promote a culture of courtesy, respect, and collaboration?
- What can I do if I've inadvertently said something hurtful, or witness microaggressions as a bystander?

AFRICAN AMERICAN WOMEN AND THE 157 MOVEMENT INTEGRATING LABOR AND VOTING RIGHTS ACTIVISM

THE ROLE OF LATINOS IN THE LABOR MOVEMENT

THE LGBTQ+ MOVEMENT

- Basic facts about what LGBTQ+ means
- The difference between gender and sexuality
- Pronouns
- Allyship - Ways to better support LGBTQ+ workers

WOMEN'S LABOR LEADERSHIP: PAST, PRESENT AND FUTURE

POLITICAL TOPICS INCLUDE

THE IMPACT OF ELECTIONS ON LABOR LAW, UNIONS, AND THEIR MEMBERS

THE PRO ACT: BUILD BACK BETTER!

THE IMPORTANCE OF MIDTERM ELECTIONS

ENVIRONMENTAL TOPICS INCLUDE:

TIPS FOR PROMOTING EARTH-FRIENDLY PRACTICES AT WORK

BEST PRACTICES AND IDEAS FOR CREATING A MORE SUSTAINABLE FUTURE

HEALTH AND SAFETY TOPICS INCLUDE

MENTAL HEALTH

- Mental Health First Aid: The purpose, the impact, and where and how to get trained
- What are toolbox talks and how can I use them to promote mental and emotional health among my crew?

HOW TO CREATE SAFER WORKPLACES

- First Aid/CPR/AED Certification
- Mental Health First Aid
- OSHA 10-Hour Training
- How to create an emergency action plan

INJURY AND ILLNESS PREVENTION

- Cold Safety
- Heat Illness
- Ladder Safety
- Hearing Loss
- How alcohol affects physical and emotional health
- Ergonomics and repetitive stress injuries

HOW TO DEVELOP A CRAFT SKILLS & SAFETY TRAINING PROGRAM IN YOUR LOCAL UNION

IATSE TRAINING TRUST FUND RESOURCES

WELLNESS, STRETCHING, BREATHING, AND MINDFULNESS

HISTORY TOPICS INCLUDE

HEALTH & SAFETY, LIVING WAGE, & QUALITY OF LIFE: LESSONS FROM WOMEN'S LABOR HISTORY

- The Triangle Shirtwaist Fire
- The 1946 Retail Workers Strike
- The 9 to 5 Movement

THE IATSE ROAD SHOW: WHY UNIONS STILL MATTER

3 Versions! For U.S., Canadian, and French-Canadian Locals

- How are unions essential to a healthy political and economic democracy?
- Who acts as the safeguard to corporate power?
- What role do unions have in building an equitable future for all?
- How worker power builds an economy that creates jobs, raises wages, and promotes economic dignity for all.

*Become stronger as a person
AND as a union worker. MORE
SKILLED. MORE CONNECTED.
MORE EMPOWERED. Education has
the power to create social change and is
an important element of a strong labor
movement that can lift us ALL up.*

**TOGETHER
WE RISE**



I. A.T.S.E. OFFICER INSTITUTE APPLICATION 2023

Applications must be submitted to the I.A.T.S.E. Education Department at least 3 weeks prior to the beginning of the 5-day course.

PARTICIPANTS ARE REQUIRED TO ATTEND ALL CLASSES TO GRADUATE AND TO RECEIVE THEIR DIPLOMA.

PLEASE PRINT LEGIBLY

1. APPLICANT				
LAST NAME		FIRST NAME		MIDDLE INITIAL
NAME AS YOU WISH IT TO APPEAR ON DIPLOMA, if different from above:			JACKET SIZE Women's S M L XL Men's M L XL 2XL ___XL	
STREET ADDRESS			HOME PHONE _____-_____-____	
CITY	STATE/PROVINCE	ZIP/POSTAL CODE	WORK PHONE: _____-_____-____	
EMAIL ADDRESS (please print)			CELL PHONE _____-_____-____	
SOCIAL MEDIA HANDLES/USERNAMES, IF APPLICABLE: FACEBOOK		TWITTER	INSTAGRAM	
2. IATSE OFFICER INSTITUTE (CHOOSE ONE)				
<input type="checkbox"/> SAN DIEGO, CA FEBRUARY 13 – 17, 2023 FOR U.S. AND CANADIAN LOCALS		<input type="checkbox"/> TORONTO, ON OCTOBER 16 - 20, 2023 FOR CANADIAN AND U.S. LOCALS		
3. LOCAL UNION INFORMATION				
LOCAL NUMBER	LOCAL UNION CITY/ STATE	POSITION AT LOCAL	HOW LONG IN CURRENT OFFICE	
OTHER UNION POSITIONS PREVIOUSLY HELD:				
4. APPLICANT SIGNATURE				
I certify that all the information on this form is true and complete to the best of my knowledge. I agree that the I.A.T.S.E. can share my name with its General Executive Board and with any local union. I consent to the use by I.A.T.S.E. of my name or likeness to promote or publicize the I.A.T.S.E. (whether in print or electronic form or otherwise). I hereby release I.A.T.S.E. from any and all liability for using my name or likeness and waive all claims against I.A.T.S.E. arising from the use of such information. I also hereby grant a license to I.A.T.S.E. to use my name or likeness and expressly disclaim all rights to all value and benefit(s) I.A.T.S.E. may gain through the use of such information.				
SIGNED			DATE	
5. AUTHORIZATION FROM THE LOCAL UNION EXECUTIVE BOARD				
I certify that I.A.T.S.E. LOCAL _____ endorses the enrollment of the above named applicant in the I.A.T.S.E. Officer Institute.				
SIGNED			DATE	
TITLE				
FOR I.A.T.S.E. EDUCATION DEPARTMENT USE				
APPLICATION RECEIVED		STATUS AND NOTIFICATION		INITIALS

Return Completed Application via Email or Mail to:

I.A.T.S.E. Officer Institute, 207 West 25th Street, Fourth Floor, New York, NY 10001

Email: officerinstitute@iatse.net

Facebook: @iatse Twitter: @iatse

Exhibition Industry Continues to Rebound

In mid-September, the Center for Exhibition Industry Research (CEIR) released its analysis of the U.S. Exhibition Industry for the second quarter of 2022. CEIR found that the industry improved significantly in Q2 over the previous nine quarters. One measure that continues to strengthen is “cancellation rates”.

Attendance at in-person events in Q2 improved dramatically when compared to 2020. Cancellation rates sank to just 2.0% in the quarter. This was no surprise to the Tradeshow Department as Locals reported a huge uptick in work from April to June. The high demand in that period created workforce shortages across the country. Although the shortages were frustrating for both employers and the Locals, they have provided an opportunity for open discussion about how calls are made and what new models might be considered.

The drop in cancellations and the improvement in completed events boosted the Q2 Index result. However, as expected, the CEIR Total Index – a measure of overall exhibition performance – remains in recovery, still below 2019 levels. The following chart shows the effect of economic contraction and growth on the exhibitions industry. Along with the travel and hospitality industries, conventions and tradeshow only flourish in a strong economy.

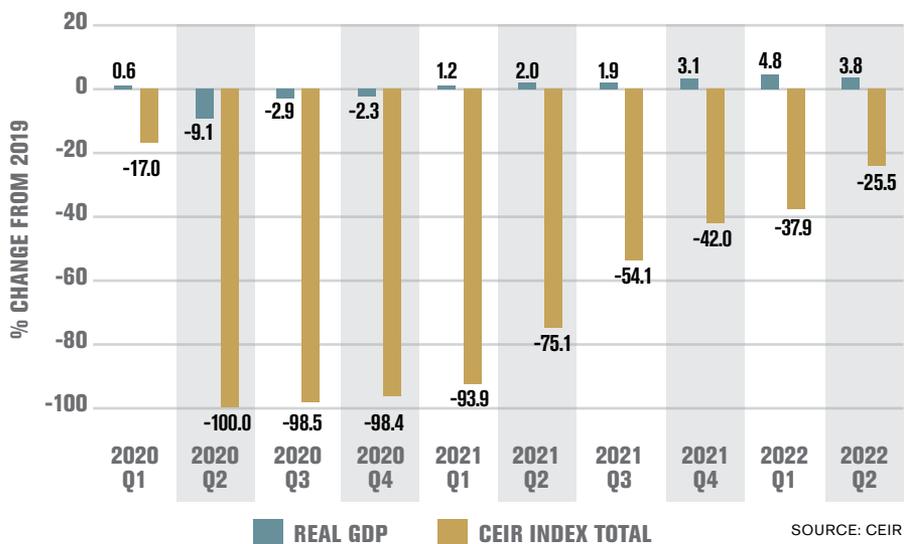
CEIR’s survey research and Index results further indicate that industry

recovery will continue to improve. In particular, the results show that exhibitors intend to continue to return to in person formats in 2022. That has played out into the third quarter, where shows continue to open and increase in size.

Despite the Omicron variant at the outset of 2022 and others that have followed, our industry presses on, holding events successfully and safely. The CEIR Index quarterly results show recovery is happening at a measurable pace. The announcement in late October that GDP increased 2.6% from

July to September will help to fuel the exhibition industry’s sustainability. Safety measures implemented at large gatherings will likely continue depending on new variants and local public health mandates through the end of 2022. The commitment by employers and Locals to explore new models for dispatch and work assignments will contribute to the industry’s growth. As we move into 2023, we look forward to an industry that surpasses earlier benchmarks.

REAL GDP VS. CEIR TOTAL INDEX, Q1 2020-Q2 2022, % CHANGE FROM 2019



“THE ANSWER IS TO ORGANIZE. THE TIME IS NOW.”

At no time in memory has organized labor been in a better position to grow and strengthen the organization. The most pro-labor President in history, record high public approval for workers issues, staffing shortages and a demanding workforce all exist at this moment in time. This opportunity will pass, therefore the time is now to organize workers, employers, events, and facilities.

The Department's biggest organizing opportunity is arguably our easiest target. Our own workforce. Most Stagecraft Locals administer some type of dispatch system which include many non-members on their dispatch list. This dispatch list provided significant post-COVID-19 organizing in many markets. A window of opportunity exists now, to bring these dispatch workers into membership before the non-union labor brokers fully recover and begin recruiting the workers to compete against us for industry jobs. Best Practice documents have been developed to; Recruit, Orientate, Train, Dispatch and Bring into Membership

needed Live Entertainment Workers. This type of organizing cannot be affected by the Employers. We as a Union determine the ways and means by which we organize this workforce. We can grow our density and increase our bargaining strength by organizing our own dispatch workers. Now is the time.

The amount of National Labor Board petitions being filed to represent workers is also increasing. Our future success depends on the IATSE Locals identifying the unrepresented entertainment workers and organizing these workers before another labor organization involves themselves in the entertainment business.

The IATSE Strategic Organizing Principles is available and is being used to organize stand-alone venues like the Brooklyn Bowl in Philadelphia, SPS Productions a regional labor broker in the Northeast and is in play to organize the entire Off-Broadway Sector in New York City. If you have a target or would like to discuss how to pick a target, contact the Stagecraft Department for help.

Workers in every sector are demanding more. These workers are better organized using social media. Unions have always been and must continue to be workers' best option for a workplace voice. Find these workers, engage them where they meet, enlighten them about the IATSE and start an organizing campaign using the IATSE Strategic Organizing Principles.

“The answer is to Organize. The time is now”. Do not miss the chance to write this chapter of your Local. Future Live Event Workers in your jurisdiction will be affected by the actions or inactions you take today. Throughout the pandemic, the Stage Department has released a series of standardized tools available to assist Locals organized in their jurisdiction. Locals are encouraged to email the Department (stagecraft@iatse.net) to access these tools and coordinate organizing activities in their respective jurisdictions.

LOCAL ORGANIZING ACTIVITY

LOCAL	EMPLOYER	UNIT
LOCAL ONE	PIER 55 INC. D/B/A LITTLE ISLAND	STAGEHANDS
LOCAL 8	BROOKLYN BOWL	STAGEHANDS
LOCALS 11 & 195	STEELMAN PRODUCTIONS SERVICES	STAGEHANDS
LOCAL 51	WORTHAM CENTER OPERATING COMPANY	STAGEHANDS
LOCAL 690	ENGLERT THEATER	STAGEHANDS
LOCAL 764 & 798	KINKY BOOTS OFF-BROADWAY	WARDROBE MAKE-UP ARTISTS AND HAIR STYLISTS
LOCALS 859 & 927	ALLIANCE THEATER/WOODRUFF ART CENTER	STAGEHANDS/ WARDROBE
LOCAL B-29	KIMMEL CENTER	FRONT OF HOUSE
IATSE INTERNATIONAL	ON YOUR FEET! TOUR	STAGEHANDS

CREW SHOTS



Hats off to the all-star 'Les Misérables' Tour and Local 27 crew that helped make the show a huge success at the KeyBank State Theatre in Cleveland, Ohio.



For Halloween, the camera crew of "Chicago PD" (One Chicago) had an "Oompa Loompa Doompadee Do" good time on set to celebrate the costumed holiday. Back row: Steve Clay, Becca Johnson, Jacob Ocker, Kylie Clark (Camera Intern), Kyle Belousek, James Zucal, Don Carlson, Marion Tucker Front row: Clarisse Callahan, Chris Polmanski, Ella Lubienski, Chris Hood, Jamison Acker

DIVERSITY, EQUITY AND INCLUSION

VISIBILITY MATTERS!

IATSE Diversity, Equity and Inclusion members recount attendance at recent political events

On September 23, 2022, the White House held an event on the South Lawn entitled, "A Night When Hope and History Rhyme." The event was produced in partnership with the Biden Administration and A&E Networks to honor the music and philanthropic efforts of Sir Elton John. Brother Malakhi Simmons, a member of Local 728 and the IATSE Diversity, Equity and Inclusion Committee was in attendance.

Brother Simmons recounts his experience;

"The pomp and circumstance was present from the time you arrived at the event, with bands playing music and service members in dress uniforms greeting guests as they arrived. With President Biden's unwavering commitment to the Labor Movement, there were several Labor representatives from across the country in attendance mixed in with the crowd of government officials and celebrity friends of the Sir Elton John Foundation.

I spoke with AFL-CIO President Liz Shuler and U.S. Representative Sean Patrick Maloney about the midterms and the key role Labor plays during elections. Later I spoke to Senator Amy Klobuchar and emphasized

IATSE's interest in seeing the passage of the Pro Act, and the Equal Rights Amendment.

Elton John took the stage and performed an intimate concert for those in attendance. The event was beautifully lit by Local One and Local 22 members and filmed by Local 600 members. President Biden and Dr. Jill Biden surprised Sir Elton John by awarding him the National Humanities Medal at the end of his concert.

The President of the United States awards this National Humanities Medal to Sir Elton John for moving our souls with his powerful voice in one of the defining songbooks of all time. An enduring icon and advocate with absolutely courage, who found purpose to challenge convention, shatter stigma, and advance the simple truth that everyone deserves to be treated with dignity and respect."

And in another state...

IATSE Diversity, Equity and Inclusion co-chair Liz Pecos was invited to attend Vice President Kamala Harris' 'Labor Clutch' event and discussion with Governor Michelle Lujan Grisham in New Mexico on October 25, 2022. Vice President Harris made the stop in New Mexico amid her state tour to talk about reproductive rights, voting rights and to support the Governor two weeks prior to midterm elections.

The Vice President was in the state for only a few hours to attend a private fundraiser and moderated discussion on reproductive rights with the Governor but made it a point to meet with labor leaders from unions within the New Mexico Federation of Labor. Co-chair Pecos met with VP Harris along with union leaders from AFT, IBEW and the NM Plumbers and Pipefitters.

The meeting with the VP was brief but meaningful. Co-chair Pecos spoke with her on the importance of passing the Performing Artist Tax Parity act and built awareness around who we are and how our issues like reproductive rights and voting rights matter to our members. VP Harris told the group that she and President Biden have made a concerted effort to be the most pro-labor administration and will do what they can to continue to support workers and protect workers' rights.

After the Labor Clutch event, everyone was able to listen to the moderated discussion with the Vice President and NM Governor on reproductive rights. In closing, VP Harris reminded everyone "When a democracy is intact, it's extremely strong in terms of what it does to protect and defend individual rights and freedoms. It is also extremely fragile. It will only be as strong as our willingness to fight for it."

Local 728 and IATSE DEI Committee member Malakhi Simmons and AFL-CIO President, Liz Shuler. Stuart Appelbaum, president of the Retail Wholesale Department Store Union (RWDSU), and spouse Machito.



L-R John Dyrzcz AFT, Liz Pecos IATSE, VP Kamala Harris, Mark Strand IBEW, Courtenay Eichhorst Plumbers and Pipefitters, Whitney Holland AFT.

Calculating Your Carbon Foot Print

As story tellers IATSE members are in a unique position to directly impact the narrative we tell around sustainability. From the design stage to construction to post production we have an opportunity to make choices that can reduce the impact our productions have on the planet.

Calculating your carbon footprint is one way to assess that impact.

WHAT IS A CARBON FOOTPRINT?

A carbon footprint is the amount of greenhouse gas that is generated by human actions. Home energy, transportation, and how much waste you produce are all contributors to an individual carbon footprint. Although being cognizant of our individual contributions is important it is even more important for us to recognize the overall consumption by entire industries. Experts report that the average human in the U.S. has a carbon footprint of sixteen tons. Canadians have a slightly lower average of fourteen tons. According to the Sustainable Production Alliance the average film production from a major studio emits thirty-three metric tons of carbon PER DAY and about half of that comes from fuel consumption.

WHY IS IT IMPORTANT?

Calculating your footprint or the footprint of your production helps you be more aware of your contribution to the overall challenges we face in our environment. By being more aware you can take tangible steps to lessen your impact. Additionally, when individuals make strides toward a better planet, they often influence others to do the same. Global societal change is the ultimate goal to make a serious dent in the climate crisis. Once you know your impact you can identify strategies and make a commitment to improve sustainability

WHAT GETS MEASURED GETS MANAGED.

An accurate carbon calculation can be complicated. Fortunately, there are a variety of websites that perform the calculation for you. Popular sites are...

www.nature.org

www.Carbonfootprint.com

www3.epa.gov

www.wearealbert.org

(specifically geared toward the entertainment industry)



These sites, as well as others, offer easy to use calculators that calculate your footprint and offer ways to reduce your consumption in areas of high use.

The calculator will ask basic questions about your transportation habits, diet, how many people are in your family, how much trash you put out weekly, and more. Once the information is entered it will make the calculation based off of where you live.

Actions suggested by Albert can be as simple as switching to rechargeable batteries, and planning for disposal at the end of the run or as large as implementing infrastructure for green power.

No matter which calculator you use calculating your carbon footprint and planning for better sustainability is a worthwhile investment for our future.

IATSE WOMEN'S CONNECTION

THE MATILDA EFFECT

What is "THE MATILDA EFFECT"? Named after New York suffragist Matilda Gage, coined by Dr. Margaret Rossiter as "the systematic bias whereby a woman is ignored, denied credit, or dropped immediately from sight in favor of a man who takes credit for her groundbreaking work."

WOMEN INVENTORS AND INNOVATORS HAVE HAD "CAMOFLAUGE PLACED OVER THEIR PRESENCE" FOR TOO LONG! Here are only a few of the hundreds of shameful

and unjustifiable erasures of women from the historical records of their great inventions.

Celebrate the Women in our Locals TODAY by acknowledging their contributions. Join in on the Women's Committee's "Hidden Figures" Campaign. Contact your WC District Coordinator or email iatsewomen@iatse.net for details. Shine a light on those Sisters going the extra mile.



ROSALIND FRANKLIN, 1920-1958

Discoverer of the Double Helix structure of DNA in 1962. James Watson, Francis Crick, and Maurice Wilkens stole Franklin's data, twice, and won a Nobel prize because of it!



CHIEN-SHIUNG WU, 1912-1997

Known as the First Lady of Physics, Developed the process for separating uranium on the Manhattan Project. Creator of the Wu Experiment in 1956 in nuclear and particle physics. Tsung-Dao Lee and Chen-Ning Yang won the Nobel Prize in 1957 receiving the credit for her work.



ALICE BALL, 1892-1916

Degrees in Chemistry and Pharmacy, in 1915 she synthesized an oil allowing for an injectable treatment for Leprosy. Dying in a lab accident at 24, Dr Dean Arthur published her research taking the credit with no mention of Ball.



LISE MEITNER, 1878-1968

Austrian born physicist contributed to the discovery of Nuclear Fission. Her co-researcher, Otto Hahn, went on to win the Nobel Prize in Chemistry for Lise Meitner's work. Hahn refused to acknowledge her contributions although she was the intellectual lead and coined the term "Nuclear Fission."



HEDY LAMARR, 1914-2000

Wireless Communication – Developed "frequency hopping" (signal jamming for military vessels). She was ignored by the Navy although they later used the technology. Lamarr was never credited and didn't earn one cent, although her work gave us the Ten Billion Dollar Bluetooth, WIFI, GPS industry.



JOCELYN BELL (BURNELL) – born 1943

Astrophysicist from Northern Ireland, discovered Radio Pulsars in 1967, was denied a Nobel Prize as co-discoverer. Credit went to Antony Hewish and Martin Ryle, the faculty advisors to whom she showed her discovery.

*"The Inventions Of A Nation Are Closely Connected
With The Freedom Of Its People"* MATILDA GAGE

LGBTQ+ Contract Language

Unions have a long and proud tradition of fighting for fair treatment for their members, with the strongest protection for workers being a union contract. Laws can change as political winds shift. We all saw how Roe v. Wade was considered “settled law” until it wasn’t, and rights that were previously thought to be won, were quickly taken away. This shows us that we must not rely solely on laws, but that protections need to be enshrined in our union contracts.

This is especially true for our LGBTQ+ members. Unions play a critical role in engaging and educating our workplaces with a better understanding of the issues, and in using our collective bargaining power to add relevant safeguards to our agreements.

While there’s commonality among most workers, there are LGBTQ+ specific issues that should be addressed.

Non-Discrimination language is usually the first thing we think of when we talk about protections. Things like “sexual orientation” and “gender identity and expression” should be explicitly included in the list of protected classes. Simply stating “in accordance with state/federal/provincial law” means that, in a lot of places, those workers would NOT be covered by this language.

This type of specificity is also

important when it comes to things like leaves of absence and health insurance. Certain clauses or coverage may apply to a spouse, but unless it explicitly defines who a spouse can be, there is room for interpretation about who qualifies. With gay marriage constantly being threatened, there could come a time where it’s argued that same-sex spouses are not included unless explicitly codified in your agreement.

And, of course, we should be going through our contracts to ensure that they are gender neutral. Rather than he/she, make reference simply to “the worker” or “workers”. This is merely housekeeping and costs nothing in bargaining, but can make your LGBTQ+ members feel seen and respected.

For more information, and some model contract language, check out the resources below:



U.S.A.: Pride at Work:

<https://www.prideatwork.org/resources/model-contract-language/>



Canada: Canadian Labour Congress (CLC):

English: <https://canadianlabour.ca/lgbtq2si-collective-bargaining-guide/>

French: <https://congresdutravail.ca/guide-de-negociation-collective-pour-les-lgbtabi/>

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An Incredible Season for Organizing

Fall is a time for change. Summer ends and the kids go back to school, the weather starts to cool, and leaves change colour. And if you are a worker who just joined the IATSE, your working conditions are about to improve! This Fall, ten different groups of workers in Canada came together to improve their working conditions and form unions in their workplaces. Ten! In only two months! Not only did ten groups of workers decide to form unions, but it also happened in different sectors in multiple provinces.

In the months of September and October, the Canadian Department of the IATSE welcomed new stagehands in Toronto, Montreal, Charlottetown, and St. John's - four separate stage Locals that added new members through organizing. Workers at Canada's Wonderland joined Local 58, workers at La Maison Théâtre joined Local 56, workers at The Guild joined Local 906 and workers at Canadian AV joined Local 709. Not to be outdone by the stagehands - hair, makeup, and costume workers at Canada's Wonderland joined Local 822.

In motion picture production in

Atlantic Canada, Local 709 stepped up when, as a mixed Local, they defended their jurisdiction against King Tide, a non-union production shooting in Newfoundland. An application for certification was filed and workers were welcomed into the appropriate Locals in Newfoundland and Ontario. Then front-of-house got into the mix when Local 262 welcomed the workers at Cinéma du Musée (following a similar victory at Cinéma du Parc) in Montreal, and Local B-173 welcomed new members from Canadian Stage in Toronto.

Looking to the west coast, Local 938,

the Canadian Animation Guild, was busy organizing production coordinators at Titmouse Animation Vancouver as well as organizing Anemone Hug Interactive, Canada's first full-service game studio to form a union!

This Fall has been incredible for organizing in the IATSE Canadian department, but what is even more incredible is that there are even more active organizing files in the works. Winter is coming and we can't wait to keep organizing and giving unrepresented workers a voice.

CLASS OF 2022 APPRENTICES

Congratulations to Locals 21, 59 and 632 Class of 2022 Apprentices, pictured with Project Director and Local 59 President Greg Hancox (front center).

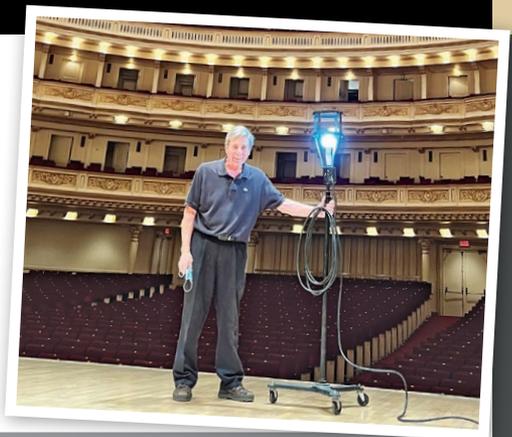
This is the 12th year of the shared Youth Transition to Work Stage Technician Apprenticeship Program, a state-funded program meant to change the lives of all pictured.



HAPPY RETIREMENT BROTHER O'CONNELL

After a long career at Carnegie Hall, Property Master Dennis O'Connell set his final ghost light. Dennis has been an IATSE member since 1976 and a Local One stagehand for forty-six years, becoming a favorite of some of the world's best conductors and musicians.

Happy trails Brother O'Connell. May your retirement shine as bright as the ghost light.



CANADIAN ANIMATION GUILD LOCAL 938 ATTENDS OTTAWA INTERNATIONAL ANIMATION FESTIVAL

The new Canadian Animation Guild, Local 938, has kept very busy over the past year. From September 20th-25th Secretary Eddie Pedreira and Business Agent Rowan Guay attended Canada's largest animation festival, the Ottawa International Animation Festival, alongside International Representatives Jeremy Salter and Emily Gossmann, and Local 839's President Jeanette King. The Animation Guild Local 839 has been a fixture at this event for years, and graciously sponsored the festival so that CAG 938 could attend alongside them and make their introductions to the broader animation community - a community that eagerly greeted the new animation Local and enthusiastically welcomed them. Many professionals and students from Canada and the US spoke with CAG 938 members about how building unions can help them improve their working conditions. CAG 938 is incredibly grateful to 839 for their act of solidarity and for the opportunity to attend the festival. The Canadian Animation Guild Local 938 would like to also extend their warm thanks to the IATSE Canadian Office of the IATSE for supplying swag for the Animation Exposé table and for providing the support of Representatives Salter and Gossmann. No frame stands alone!



CAG Local 938 Secretary Eddie Pedreira (l) and Business Agent Rowan Guay (r)

THE INTERNATIONAL HOSTS PUMPKIN CARVING CONTEST

On October 19th, many of the staff at the General Office participated in the first-ever Halloween Pumpkin carving contest.

While some friendly competitiveness amongst the staff inspired a variety of pumpkin creations, the voting results determined only three winners.

1st Place Winner: Puva Yoka,
2nd Place Winner: Hannah D'Amico
3rd Place Winner: Sheena Crespo
Congratulations to our Pumpkin Carving Contest Winners!



World Stage Design: Training the Eye

In August 2022, members of IATSE ADC659 presented an innovative new workshop entitled Training the Eye at World Stage Design 2022 in Calgary, with support from IATSE International and Local 212. World Stage Design is the first and only designer-based exhibition to showcase and celebrates performance design from designers from around the world. It welcomed several hundred artists, designers, technicians, and architects who practice, study, and create performing arts events. The IATSE and Local ADC659 were thrilled to sponsor the exhibition's opening night reception, and at the event, ADC659 presented Local 210 member Owen Hutchinson with their 2022 Jack King Award, a \$1,500 prize to support personal professional development.

Training The Eye is an exploration of design choices for diverse performing arts, looking at the interaction of skin tone, costume, makeup, scenery/projection, lighting, and how it translates to digital capture. The workshop's genesis was in 2018 when Sholem Dolgoy, Local ADC659 Lighting Designer and

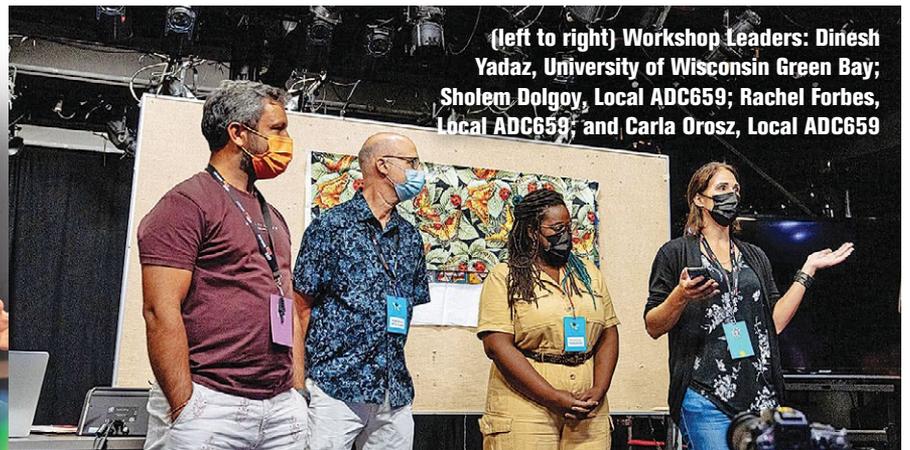
lighting educator, held a series of LED-lighting workshop demonstrations for the Canadian Institute for Theatre Technology (CITT) that put diverse skin tone at the centre of the conversation about colour for the stage. The intent was to tackle the heart-sinking comment at the production desk, "Why can't we see their faces?"

The five sessions, over 2½ days, explored all the visual elements of a show without the pressure of presenting to a paying audience. Using eight performers with diverse skin tones, participants trained on combinations of costume,

makeup, scenery, and lighting—both LED and legacy incandescent—and their effect on skin tone, costume and scenery. The final session looked at the implications for video capture, as more theatre producers have moved to online content. Training The Eye was generously supported by Canada Council for the Arts, IATSE International, IATSE Local 212, IATSE Local ADC659, the Banff Centre for Arts and Creativity, Rosco Canada, and Christie Lites. Special thanks to Orange Frog Productions of Calgary, and to the team at World Stage Design!



All workshop leaders - Jennifer Chaisson, Banff Centre; Dinesh Yadaz, University of Wisconsin Green Bay; Carla Orosz, Local ADC659; Rachel Forbes, Local ADC659; Sholem Dolgoy, Local ADC659; Chase Cardinal, Local 212; Scarlett McGillis (permittee) Local 212; Denyse Karn, Local ADC659



(left to right) Workshop Leaders: Dinesh Yadaz, University of Wisconsin Green Bay; Sholem Dolgoy, Local ADC659; Rachel Forbes, Local ADC659; and Carla Orosz, Local ADC659

(left to right) Scarlett McGillis, (permittee) Local 212; Chase Cardinal, Local 212



PHOTOS: TIMOTHY NYUGEN

STAND! THE MUSICAL

Stand! is a 2019 Canadian musical film based on the musical Strike! It's a love story wrapped in labour history and is set during Canada's largest ever strike - the 1919 Winnipeg General Strike. The strike caused tremendous social upheaval in Canada and led to many progressive policies, not the least of which was providing trade unions with legal status.

The IATSE, many of our Locals, and various trade unions across the U.S. and Canada financially supported the making of this film, which was shot in Winnipeg under agreements with Locals 669 and 856. Part of the funding was premised on creating an education platform and materials to promote the teaching labour history in high schools. Sponsored by the Canadian Museum for Human Rights, those materials are now available to millions of students and educators across North America.

The materials are the result of two years of in-class development with hundreds of teachers and students, and can be found here: <https://humanrights.ca/education-resources/search/?q=stand&languages=English>. Per the funding agreement with labour, the materials include links to free screeners of the movie (in English, sub-titled French or Spanish) along with a lesson plan/teacher's manual in English/French, as well as links to clips teaching nine human rights themes, including labour rights.



LARGEST NETWORK OF INDEPENDENT MONTREAL ART HOUSE THEATRES NOW FULLY REPRESENTED BY THE IATSE!

On October 8, Local 262 successfully filed for certification of the front-of-house employees at the Cinéma du Musée. In previous years, the Local had successfully won bargaining rights for front-of-house employees at Cinéma Beaubien and Cinéma du Parc, completing a trifecta of the three most culturally important cinemas in the province of Québec. All three cinemas are run by the non-profit organization Beaubien Cinema Corporation and are unique in primarily presenting numerous film festivals and specializing in European, Quebec, and art house films. Local 262 and the IATSE are thrilled to represent the workers of these iconic beacons of Québec culture.



NEW YORK LOCAL WELCOMES NEW UNION MEMBERS

On Monday, October 17th Local 858 (Theatrical Wardrobe, Rochester) proudly swore in four new union members. Congratulations and Welcome to the IATSE family!



(left to right) Melanie Berl, Hannah Szaicher, Trudy Fiekert and Kevin Spacher.

LOCAL UNION NEWS

FINANCIAL AID FOR CANADIAN LIVE PERFORMANCE WORKERS

Both the Fondation des Artistes and The AFC have launched their financial assistance programs for live performance workers who were adversely affected by COVID-19. Through funding made available by the Government of Canada, these programs offer a one-time, \$2,500 maximum payment to individuals. This includes members, permittees, and anyone else working in the live performance industry. Funds are there to help workers get back to work and stay in the industry - whether that means basic living expenses, new work boots, or even tools.

Four organizations were chosen to handle fund applications. Of these four, two are for technicians, artists, and FOH workers.

QUEBEC RESIDENTS should apply through the Fondation des Artistes

EN: <https://frtsssc.ca/en/>

FR: <https://frtsssc.ca/>

RESIDENTS IN ALL OTHER AREAS OF CANADA should apply through The AFC

EN: www.ArtsReactivation.ca

FR: www.ReactivationDesArts.ca



Reactivating Canadian Performing Arts Careers

Financial assistance for independent, self-employed, and gig workers in the live performance sector

www.ArtsReactivation.ca

1-888-337-7834

The AFC helps. Canada

AIDE FINANCIÈRE POUR LES TRAVAILLEURS CANADIENS DU SPECTACLE VIVANT

TRAVAILLEURS DES ARTS DE LA SCÈNE ?

Aide financière disponible jusqu'à 2 500 \$

Financé par le gouvernement du Canada | |

The graphic features a spotlight effect on a large dollar sign on a dark purple background. The text is in white and yellow. Logos for the Government of Canada and the Fondation des Artistes are at the bottom.

La Fondation des Artistes et l'AFC ont lancé leurs programmes d'aide financière pour les travailleurs du spectacle vivant qui ont été touchés par la COVID. Grâce au financement mis à disposition par le gouvernement du Canada, ces programmes offrent un paiement unique maximum de 2 500 \$ aux particuliers. Cela inclut les membres, les permissionnaires et toute autre personne travaillant dans l'industrie du spectacle vivant. Les fonds sont là pour aider les travailleurs à retourner au travail et à rester dans l'industrie - qu'il s'agisse de dépenses de base, de nouvelles bottes de travail ou même d'outils.

Quatre organisations ont été choisies pour traiter les demandes de fonds. Sur ces quatre, deux s'adressent aux techniciens, aux artistes et aux personnels à l'accueil, billetterie et concession.

LES RÉSIDENTS DU QUÉBEC doivent faire une demande par l'intermédiaire de la Fondation des Artistes:

FR : <https://frtsssc.ca/>

EN: <https://frtsssc.ca/en/>

LES RÉSIDENTS DE TOUTES LES AUTRES RÉGIONS DU CANADA doivent faire une demande par l'intermédiaire de l'AFC.

FR: www.ReactivationDesArts.ca

EN: www.ArtsReactivation.ca

SEVENTY-THREE YEARS OF LOCAL 798 MEMBERSHIP

By Janet Flora (L798 Member)

It was 1949 when Florence Ricobbono Johnson was hired by NBC as a staff makeup artist. She became a member of Local 798, which had only received its Charter earlier that year. Florence trained to be an actor and had recently completed a graduate degree in theater at The Pasadena Playhouse (USC) where she got the nickname Riccie.

On her first day at NBC, she was greeted by Dick Smith who was the head of the makeup department. Riccie said, "One of the first things he did was take me into the control room and discussed the effects of overhead lighting and how it cast shadows on the faces of the performer. He was kind and welcoming." No one knew Dick Smith would become legendary and Riccie didn't know that she was beginning a career that would span seven decades.

After a year at NBC, she attended a union meeting and was introduced to members working at CBS and soon after Riccie was working there too.

"The TV business was booming," she said. "I began to work on entertainment shows, game shows and soap operas throughout CBS, including Sid Caesar Show of Shows, To Tell The Truth, 60 Minutes and CBS Sunday Morning. I embraced the business and my craft."

Riccie was one of the makeup artists working on The Ed Sullivan Show. "There was a commotion about this group from London," she recalled. That group was The Beatles in their first USA appearance in 1964. Riccie had the assignment to make-up The Fab Four. Years later, on another television show Riccie met Paul McCartney, who remembered she put eyeliner and pancake makeup on him. Throughout her career Riccie made up U.S. Presidents: Lyndon B. Johnson, Richard Nixon, Gerald Ford, and Bill Clinton.

It was also at CBS she met her husband Jay Johnson, a cameraman. They married, set up home in Manhattan and had seven children.

Riccie worked almost exclusively on live television productions. There was little opportunity for last looks. She told me, "You had to get it right the first time and part of getting it right was being prepared." That preparation began with her makeup kit. She did not use a rolling suitcase or



makeup cart. "I didn't overpack; and carried the equivalent of a briefcase. I would mix and blend colors and always had what I needed."

On occasion performers supplied some of their own makeup, which was the case when Riccie went to do Nichols and May, the comedy duo of Mike Nichols and Elaine May, most popular between 1959-1962. "When I arrived, there was some makeup laid out including a pair of false eyelashes. I did Elaine's makeup first and I assumed the lashes were for her and applied them. She seemed pleased to have them. But when Mike sat down, he asked 'Weren't there lashes here?' Elaine had gone into another room; I removed them from her and put them on him. She didn't seem fazed, and I don't think he knew I had made the mistake."

On several occasions Riccie went to the home of Talluah Bankhead. Riccie said, "I had never seen her without makeup, and I was surprised how dramatic the transformation was once I applied her make-up!"

Riccie continued working until 2020 when the world paused.

In April 2022, Riccie received her gold card from Local 798 President Angela L. Johnson.

"I am pleased to see that our Local has included women leaders, who have and continue to hold positions of office on the executive board," she added.

These days Riccie is catching up with all seven children, seventeen grandchildren and eight great grandchildren, and attending the 2022 Labor Day Parade where she was honored with signs made and carried by her Local 798 Kin commemorating her decades of service.

IATSE Rigging Proficiency in Portland, Oregon

The IATSE Rigging Proficiency Training, supported by the IATSE Training Trust Fund, held in Portland, Oregon in September was a huge success and now the current population of riggers in District 1 has increased. Congratulations to all the IA members who grew their skills.



IATSE SPONSORS NEW MEMBER ASSISTANCE PROGRAM IN CANADA

The IATSE is proud to sponsor a new Member Assistance Program (MAP) in Canada called LifeWorks. The MAP benefit program assists members and their families with personal and/or work-related issues that may impact their job performance, health, mental and emotional well-being.

Recent years have been difficult for a lot of IATSE members, with many experiencing reduced employment, increased living costs, and the additional stresses of staying safe and caring for friends and family through a pandemic. Some sought and received support through their employer-sponsored Employee Assistance Program or through their Local's Member Assistance Program. Others, however, had no access to these supports.

International President Loeb and the General Executive Board saw a need to take action to help our members by approving this program, which is available to all IATSE members for whom no Local MAP is available. The Member Assistance Program began on May 1, 2022 in Canada and similar coverage was made available across the United States.

This new Canadian benefit is called Contact MAP, and is provided through LifeWorks and Canada Life, the underwriter

of the IATSE Canada Health Plan. The program offers access to confidential counselling for personal or work-related issues and support for mental, physical, social, and financial wellbeing. It's available to members and their immediately families at no cost. These services are available by phone, video meeting, in person as well as an app.

Concerns often addressed are:

- Conflict in the workplace affecting members
- Learning how to manage anger and stress
- Dealing with a separation or divorce
- Concern about a family member or coworker's misuse of substances
- Parenting, childcare and eldercare information

The information for members to log in, an FAQ, and a user guide are all available at www.iatsecanada.net under the Benefits tab. Members who aren't sure whether they are covered should check with their Local.



LOCAL 634'S OTTAWA FILM TRAINING SYMPOSIUM

During the weekend of Oct. 21 – 23, Local 634 held a Film Training Symposium in Ottawa, Canada. The goal of the symposium was to provide training opportunities to its Ottawa membership, as well as community engagement to enlist people to work in Ottawa's growing film and TV industry.

To kick off the symposium, there were presentations from Locals 634 President Tiffany Boivin-Brawley and Local 411 Business Agent Anne Paynter, introducing the audience to their Locals and answering questions about the industry. The first day of the symposium opened with the IATSE 125th Anniversary video, telling the IATSE story from its very beginnings through to modern times, and closed with a networking reception hosted by members from every department, who educated the attendees about their respective departments.

On the second and third days of the event, Local 667

Training Coordinator Beth Nobes joined the group. The two education days were dedicated to delivering free training to members and prospective members. Trainings included: Set Etiquette and Permittee Orientation, Working at Heights, Elevated Work Platforms, First Aid / CPR, Basic Wig Application (Hair), Grip 101, Costume 101, Transport 101, Propane for Construction, Camera Trainee Seminar, Craft Service / Production Coordinators / PA Seminar. In all, over one hundred people participated in training, with many of them taking multiple courses over the weekend.

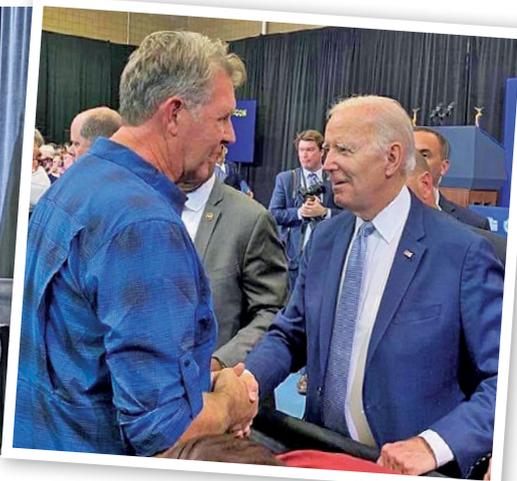
Ottawa is a growing jurisdiction for film and television production, and this event proved successful in promoting the IATSE Locals to the public and providing the training necessary for attendees to take their next steps toward a career in the industry.

President Joe Biden Visits Portland, Oregon

In October, President Joe Biden visited Portland, Oregon to aid in Democrat Candidate Tina Kotek's campaign for Governor.

Pictured below Local 488 President Bruce Lawson and President Biden exchange a friendly handshake. Biden commented to Bruce that he had a good grip; Bruce responded, "Well I am a Key Grip" and they both laughed.

The group picture includes Legislative Chair District 1, Local 28 President Jay Spottswood, Local 28 Business Agent Rosetta Venetucci, Local 488 President Bruce Lawson and legislative committee members of Locals 15 and 488.



LOCAL 8 TAKES PART IN IATSE PAC

Hosted by The United Food and Commercial Workers International Union Local 1776, on October 17th, Local 8 members were invited to participate in an IATSE PAC labor event held in Philadelphia for Pennsylvania's Senator-elect, John Fetterman.

Pictured here: Left to Right, Congressman Dwight Evens, Local 8 member Matthew R. McIntyre, John Fetterman and Local 8 President/Business Manager, Matt McIntyre.



REMEMBERING ARESTIDES “STIKEY” DOUNIS

Stikey Dounis passed after suffering complications from multiple illnesses this past July just short of his 96th birthday. He was a retired member of Local 22 first and later Local 52. He started his theater career as a teenager working at theaters in Washington, D.C. as an usher and it wasn't long before the stagehands recognized the potential of the big strong and outgoing young man and utilized him when they needed extra workers. After serving his country during WW 2 and attending college, he came back to work full time for Local 22 in the theaters and lighting shops in Washington. He worked in the White House for multiple administrations and traveled the world with them. He lit President Eisenhower's inaugural ball at Washington Armory in 1956. In his later years he came back to Washington spent his final years working at National theater before retiring in the mid 1980's. He was predeceased by his brother George, also a member of Local 22 and is survived by his older sister Mary.



REMEMBERING WILLIAM “TONY” ALLEY

It is with compassion and deep sadness that we pass along the news that our distinguished member and husband of Local 477 Secretary-Treasurer Nancy Flesher, Brother William “Tony” Alley passed away early yesterday morning at the age of 87.

Born in Shreveport, Louisiana, in August of 1935, Tony served in the US Marine Corps with distinction during the Korean Conflict.

After his military service, Tony went to university in Kansas before moving to Los Angeles. There he graduated from the acting program of the Pasadena Playhouse. When he grew tired of the “cattle call” auditions, he decided to work behind the scenes with Local 33. For many years he was a “road man” with various productions or a stagehand in the theaters there before finally becoming an IA member in 1969. Over his 42-year IA career that spanned the continent from Los Angeles to New York and ultimately Orlando, Brother Alley worked as a Propmaker, Property Person, and Special Effects Technician. Tony worked for the likes of Warner Brothers, Disney, Columbia, Paramount, Ice Capades, Ice Follies, and many others, as well in live theatre with the Civic Center of Los Angeles.

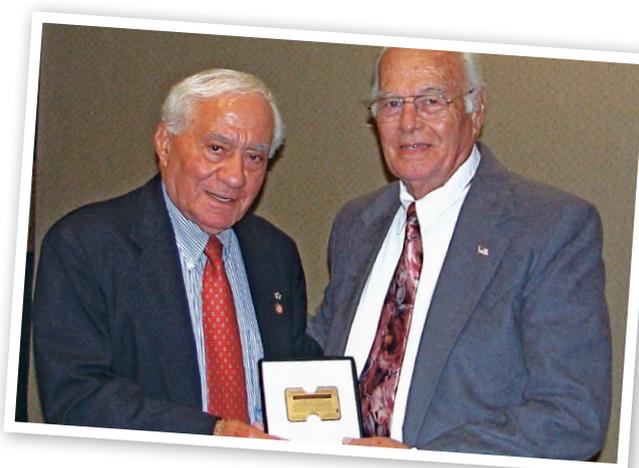
Once in Orlando, he was part of the opening of Walt Disney World, working as its first Technical Director. When he felt that the technicians were not being treated fairly, he quit the company and went to work with Local 631 and organized for their first contract with Disney World. When Local 631 went into Trusteeship, he was appointed to be one of the trustees, helping to steer the local back on course.

After his retirement from the working crafts, he was hired as an International Representative under President Walter Diehl

and worked under three more International Presidents until his retirement in 2011. As an IA Rep, Brother Alley helped found not only Local 477, but also Local 491 up the coast and the animators Local at Disney Studios.

Upon his retirement from the International in 2011, Tony was honored by a Gold Card from the International awarded at a Local 477 membership meeting in Fort Lauderdale, as well as a gold watch presented by Local 631 and a retirement celebration held in Wilmington by Local 491.

Thank you, Tony, for all your years of dedication to your craft, to the members of the IATSE, and to the cause of organized labor. Rest peacefully now, our brother and friend. You will be missed but your spirit lives on! Semper Fi!



Brother Tony Alley (right) receiving a Gold Card from IATSE General Secretary-Treasurer Emeritus Michael W. Proscia, in Fort Lauderdale, 2011.

IN MEMORIAM

REMEMBERING KENNETH R. DUFVA

September 10, 2022. In the warming hours of a summer morning, Ken Dufva passed away.

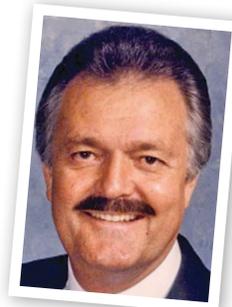
Ken was a consummate Foley artist and a happy, exceptional man.

He was born on October 6, 1938, and began his industry career immediately, thereafter, typecast in the role of Infant #1 in the film "Everybody's Baby". Ken came into this world cinema-ready.

After graduating high school, he quickly found employment as a projectionist. He worked first at Technicolor, then, starting in 1963, at MGM.

His story in sound artistry begins in the mid-1970s.

Ken created sounds for motion pictures and television shows. Many hundreds of titles, including Raging Bull, Speed, Robocop, The Hunt For Red October, Black Rain, Red Dawn, Being There, Days Of Thunder, Deerhunter, Ghost, Clear And Present Danger, Dragonheart, Ghostbusters, Patriot Games, Rocky (multiple), Star Trek (multiple), Little House On The Prairie, Chips, Fame, Charmed, Highway To Heaven.



He was a pioneer in the modern evolution of Foley that began in the 1970s and continues today - the redefining and expanding of the scope of sounds that a Foley team is able to create.

He appeared in several media, including the Wall Street Journal, National Geographic, and NBC Dateline. He worked with disadvantaged youth to produce live sound effects for in-the-park performances of Shakespeare. He designed the layout of the Foley stage at Paramount Studios. He created the interactive Foley stage for visitors to the Hollywood Entertainment Museum.

He was a member of AMPAS, the Television Academy (Emmy nominated), the Editors Guild, and MPSE (officer, multiple Golden Reel nomination and awards), and an officer and lifetime member of the Order of Elks.

The legacy of his work resides in the art of his sound that resonates across borders and time. His spirit lives on in the hearts of those fortunate to have known him.

THANK YOU

The Trustees of the Richard F. Walsh/Alfred W. Di Tolla/ Harold P. Spivak Foundation would like to take this opportunity to thank all the friends, colleagues, members and officers that have made donations in memory of their dearly departed.

For those who would like to make a donation, please send your check to the IATSE General Office to the attention of the Richard F. Walsh/Alfred W. Di Tolla/ Harold P. Spivak Foundation.

Contributor

Fernando Rodriguez and Nancy Palmadessa
Local 481
Christine Smith Ishimine
Mark P. Kiracofe
Mark Arrington and Lucy Talkington Arrington
Susan Sutphin and Sean Sutphin
Eric Thomas
Jeffrey T. Cook
David Gotwald and Peter Franzen
Ari Schwartz
Local 191
Local 764
Art Directors Guild, Local 800
Local 53
Harry Y. Takimoto and Ben K. Takimoto
Local 124
Local 6

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Hurricane Relief
Hurricane Relief
Local 647
Scholarship Fund Contribution
Hurricane Relief
Hurricane Relief

NAME	LOCAL	NAME	LOCAL	NAME	LOCAL	NAME	LOCAL
Clyde Bartel August 30, 2022	1	Thomas R. Stegelmann September 18, 2022	33	Robert J. Smith September 20, 2022	63	Christ Romanas September 24, 2022	476
Frank Desavino, Sr. August 11, 2022	1	Robert F. Stoliker July 15, 2022	33	Michael Baxter September 13, 2022	80	William Bennett Jr. July 5, 2022	479
Michael P. Mchugh July 15, 2022	1	Geoffrey Brewis September 4, 2022	44	Jose L. Hernandez August 2, 2022	80	Cantrell Jones July 11, 2022	479
Kevin J. Moore September 30, 2022	1	Garry Dalrymple July 28, 2022	44	Robert C. Duven September 8, 2022	93	Dale G. Waseta September 1, 2022	480
Frank E. Olson July 19, 2022	1	M. Scott Jacobson August 18, 2022	44	Sean D. McClintock July 13, 2022	100	Walter R. Thornton September 1, 2022	484
Robert V. Regan August 25, 2022	1	Leonard A. Mazzola July 2, 2022	44	Frank Loblillo August 25, 2022	107	Ronald S. Lawler September 14, 2022	488
William F. Tull Jr. July 27, 2022	1	Daniel K. Pennington July 28, 2022	44	Frank H. Dreher July 1, 2022	119	Eduardo L. Agosto August 15, 2022	494
Cory Verkuilen September 28, 2022	1	Charles G. Phillips September 1, 2022	44	Charles L. Fendley, Jr. September 16, 2022	122	Floyd W. Black August 25, 2022	500
Stephen Woods August 9, 2022	1	Richard C. Thober July 29, 2022	44	David Mumford August 18, 2022	122	Richard Nopwaskey August 18, 2022	504
Michael R. Karapandi October 12, 2022	3	Gregory C. Tippie September 7, 2022	44	Daniel S. Vaccaro July 18, 2022	122	Stanley J. Singleton August 12, 2022	504
Timothy S. Dees July 21, 2022	6	Michael A. Vidal Jr. September 5, 2022	44	David L. Meisner September 26, 2022	146	Louis Barlia July 1, 2022	600
David M. Jackson July 10, 2022	7	David H. Watkins September 23, 2022	44	Karl O. Gilbert July 5, 2022	181	Joseph S. Gallo August 8, 2022	600
John G. Duncan August 27, 2022	8	Robert R. Guthrie September 18, 2022	51	Peter M. Sykes July 16, 2022	183	Hank Luther Holton August 29, 2022	600
Steve Ostic August 1, 2022	8	Robert P. Jacob September 19, 2022	51	Dennis M. Hintz September 24, 2022	201	Alexandre Lamarque September 23, 2022	600
Christopher Panichelli August 5, 2022	8	Kelly L. Morgan September 15, 2022	51	Kevin Behrens September 20, 2022	212	Lance Mokma July 1, 2022	600
Marie D. Felice August 27, 2022	9	John Boesch July 30, 2022	52	Robin Boys September 2, 2022	212	Erik Gunnar Mortensen July 4, 2022	600
Jon E. Olson July 21, 2022	15	Theresa Bolz July 17, 2022	52	Wendy J. Eakins July 26, 2022	212	Herbert A. Pearl July 28, 2022	600
Claire D. Fortune July 19, 2022	18	John K. Donohue September 29, 2022	52	Richard M. Varani July 12, 2022	219	Thomas Richmond August 3, 2022	600
Jerry X. Rubin July 11, 2022	19	Arestides Dounis July 15, 2022	52	Jerry T. Cypress September 16, 2022	333	Burdell C. Schwiebert August 15, 2022	600
James L. Woodward Sr September 6, 2022	22	John G. Duncan August 27, 2022	52	Timothy R. Schner August 1, 2022	417	Adam Thompson July 13, 2022	600
Edward J. Pina, Jr. September 26, 2022	23	Kenneth G. Elmendorf August 30, 2022	52	Ron Westerhouse August 22, 2022	470	Richard D. Nopwaskey August 13, 2022	614
William F. Maggiore August 8, 2022	33	Anthony Mcguinness August 25, 2022	52	William H. Barnes August 23, 2022	476	Douglas F. Midgley September 28, 2022	634
Abel A. Pina August 27, 2022	33	Thomas H. Reeve September 30, 2022	52	Kevin Burns September 16, 2022	476	Robert Maxwell July 12, 2022	647
George L. Rantz August 30, 2022	33	Schavaria Reeves September 24, 2022	52	David Gianneschi August 5, 2022	476	Ernest Spiteri September 6, 2022	667

NAME	LOCAL	NAME	LOCAL	NAME	LOCAL	NAME	LOCAL
Andrew Cisneros	695	Thomas J Przybylski	780	Doug Marshall	873	Ross Newcomb	891
September 29, 2022		July 7, 2022		August 28, 2022		July 22, 2022	
Kenneth R. Dufva	695	Vicki L. Pulliam	780	Brendan Moore	873	Stephen Watts	891
September 10, 2022		August 20, 2022		September 26, 2022		September 21, 2022	
Douglas C. Ensbury	695	Lewis Comenetz	793	Steve Stanford	873	Louis Sica	18032
July 8, 2022		September 12, 2022		July 15, 2022		September 10, 2022	
Linda N. Ackerschott	719	Dave Grytness	793	Peter Stewartson	873	Peter McBoyle	ADC659
September 4, 2022		September 19, 2022		July 13, 2022		September 9, 2022	
Jennifer Ryan	720	Ken Covello	794	Marie Bagnas	891	Leo Deluca Jr.	B90
August 2, 2022		September 15, 2022		September 24, 2022		September 12, 2022	
Joseph S. Gallo	728	Beka Wilson	798	Wendy Brotherston	891	William Bohnert	USA829
August 2, 2022		August 22, 2022		September 7, 2022		September 14, 2022	
Dan Whitmore	728	John W. Fristoe	824	Wayne Draper	891	Michael Clancy	USA829
July 7, 2022		September 27, 2022		September 14, 2022		August 17, 2022	
Jeffrey J. Law	729	Richard J. Mulvihill	835	Saied Marcondes Eshaghzadeh Son	891	Thomas Munn	USA829
September 22, 2022		July 17, 2022		July 13, 2022		July 1, 2022	
David R. Valdez, Jr.	729	Mitchell White	856	John Firman	891	Frederick Voelpel	USA829
September 29, 2022		July 14, 2022		August 23, 2022		August 23, 2022	
Joseph W. Monte	751	David L. Furlow	865	Zachary M. Jeffries	891		
September 22, 2022		July 1, 2022		September 26, 2022			
William J. Price	780	Allan Roy Marceta	873	Suzanne M. Le Voguer	891		
September 24, 2022		August 22, 2022		September 5, 2022			

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LOCAL SECRETARIES AND BUSINESS AGENTS

Reference Letters:

AAE Amusement Area Employees
ADC Associated Designers of Canada
ADG Art Directors Guild (inclusive of Scenic, Title and Graphic Artists, Set Designers, Model Makers, and Studio Arts Craftspersons)
AE Arena Employees
AFE Arena Facility Employees
AG&AOE&GA Animation Guild and Affiliated Optical Electronic and Graphic Arts
AMTS Admissions, Mutual Ticket Sellers
APC Affiliated Property Craftspersons
ATPAM Association of Theatrical Press Agents and Managers
BPTS Ball Park Ticket Sellers
CDG Costume Designers Guild
CHE Casino Hotel Employees
EE Exhibition Employees
EE/BPBD Exhibition Employees/Bill Posters, Billers and Distributors
ICG International Cinematographers Guild (inclusive of Publicists)
M Mixed
MAHS Make-Up Artists & Hair Stylists
MAHSG Make-Up Artists & Hair Stylists Guild
MPC Motion Picture Costumers
MPEG Motion Picture Editors Guild (inclusive of Story Analysts, Motion Picture Laboratory Film/Video Technicians and Cinetechnicians)
MPP,AVE&CT Motion Picture Projectionists, Audio Visual Engineers and Computer Technicians
MPP,O&VT Motion Picture Projectionists, Operators and Video Technicians
MPP,O,VT&AC Motion Picture Projectionists, Operators, Video Technicians & Allied Crafts
MPP,VT&CT Motion Picture Projectionists, Video and Computer Technicians
MPSELT Motion Picture Studio Electrical Lighting Technicians
MPSG Motion Picture Studio Grips (inclusive of Motion Picture Crafts Service and Motion Picture First Aid Employees)
MPSP&SW Motion Picture Set Painters & Sign Writers
MPSPT Motion Picture Studio Production Technicians
MPST Motion Picture Studio Teachers and Welfare Workers
MPVT/LT/AC&GE Motion Picture Videotape Technicians/Laboratory Technicians/Allied Crafts and Government Employees
MT Mail Telephone Order Clerks
O Operators
PC,CP&HO Production Coordinators, Craftservice Providers and Honeywagon Operators
PST,TE,VAT&SP Production Sound Technicians, Television Engineers, Video Assist Technicians and Studio Projectionists
S Stage Employees
S&FMT Sound & Figure Maintenance Technicians

SA&P Scenic Artists and Propmakers
SM Studio Mechanics
SM&BT Studio Mechanics & Broadcast Technicians
SS/C,C,A&APSG Script Supervisors, Continuity Coordinators, Accountants and Allied Production Specialists
GuildSS,PC,CC&PA Script Supervisors, Production Coordinators, Continuity Coordinators and Production Accountants
T Theatre Employees
T&T Treasurers & Ticket Sellers
TBR&SE Television Broadcasting Remote & Studio Employees
TBSE Television Broadcasting Studio Employees
TSA Ticket Sales Agents
TW,MA&HS Theatrical Wardrobe, Make-Up Artists & Hair Stylists
TWU Theatrical Wardrobe Union
USA United Scenic Artists (inclusive of Theatrical Sound Designers)

CANADA

ALBERTA

S 210 EDMONTON, AB – Jill Concannon, secretary@iatse210.com; 10428-123 Street, Edmonton, AB, T5N 1N7. (780-423-1863) (Fax: 780-426-0307) Bus. Agt.: Peter Gerrie, iaba210@iatse210.com.
S 212 CALGARY, AB – Peter Hawrylyshen; 201-208 57th Avenue S.W., Calgary, AB, T2H 2K8. (403-250-2199) (Fax: 403-250-9769) Bus. Reps.: (Mot. Pic.) Tom Benz, filmba@iatse212.com; (Stage) Ian Wilson, stageba@iatse212.com.

BRITISH COLUMBIA

S 118 VANCOUVER, BC – Conor Moore, recsec@iatse118.com, #4-1768 William Street, Vancouver, BC V5L2R4, Bus. Agt.: Joe Sawan.
S 168 VANCOUVER ISLAND, BC – Laurie Edmundson, P.O. Box 5312, Station B, Victoria, BC, V8R 6S4. (250-381-3168) (Fax: 866-618-3848). Bus. Rep.: Monica Arthurs, businessagent@iatse168.com.
S 250 VANCOUVER, BC – Uriah Nordine, unordine@shaw.ca, 129 Nanaimo Ave West, Penticton, BC V2A 1N2, (604-644-2645); Bus. Agt.: Kyle Longbotham.
ICG 669 WESTERN CANADA – Simon Jori, simonjori@shaw.ca; 3823 Henning Drive, Suite 217, Burnaby, BC, V5C 6P3. (778-330-1669) (Fax: 778-330-1670) Bus. Agt.: Keith Woods, keith@icg669.com.
MPSPT 891 BRITISH COLUMBIA/YUKON TERR. – Gwendolyn Margetson, 1640 Boundary Road, Burnaby, BC, V5K 4V4. (604-664-8910) (Fax: 604-298-3456) Bus. Rep.: Phil Klapwyk, philk@iatse.com.
AG&AOE&GA 938 – Luis Eduardo Pedreira, scarflad@gmail.com, 1000-355 Burrard Street, Vancouver, BC V6C 2G8, (604.608.6158); contact@cag938.ca. Rowan Guay, businessagent@cag938.ca.
T B778 VANCOUVER, BC – Matthew Freeman, 525 Carrall Street, Vancouver, BC, V6B 2J8. (604-368-4447)

MANITOBA

M 063 WINNIPEG, MB – Stuart Aikman, 2nd Floor – 175 McDermot Avenue, Winnipeg, MB, R3B 0S1. (204-944-0511) (Fax: 204-944-0528) Bus. Agt.: Stuart Aikman.
MPSPT 856 PROVINCE OF MANITOBA – Casey Downes, 500-332 Bannatyne Avenue, Winnipeg, MB, R3A 0W5. (204-953-1100) (Fax: 204-953-1109) Bus. Agt.: Monique Perro, businessagent@iatse856.com.

NEW BRUNSWICK

M 680 HALIFAX/DARTMOUTH, NS/SAINT JOHN/ MONCTON/FREDERICTON, NB – Colin Richardson, P.O. Box 711, Halifax, NS, B3J 2T3. (902-455-5016) (Fax: 902-455-0398) Bus. Agt.: Colin P. Richardson, businessagent@iatse680.ca.

NEWFOUNDLAND AND LABRADOR

ICG 671 PROVINCE OF NEWFOUNDLAND/LABRADOR – Roman Neubacher, c/o 229 Wallace Avenue, Toronto, ON M6H 1V5 (416-368-0072). Bus. Rep.: Roman Neubacher.
M 709 PROVINCE OF NEWFOUNDLAND/LABRADOR – Debbie Vatcher, secretary@iatse709.com; 55 Elizabeth Avenue, Suite 104, St. John's, NL A1A 1W9. (709-754-1746) (Fax: 709-754-1774). Bus. Agt.: Natasha Jeffery

NOVA SCOTIA

M 680 HALIFAX/DARTMOUTH, NS/SAINT JOHN/ MONCTON/FREDERICTON, NB – Colin Richardson, P.O. Box 711, Halifax, NS, B3J 2T3. (902-455-5016) (Fax: 902-455-0398) Bus. Agt.: Colin P. Richardson, businessagent@iatse680.ca.
M 848 SYDNEY/GLACE BAY, NS – David Bailey, 28 Norwood Street, Glace Bay, NS, B1A 3M5. (902-849-4957) Bus. Agt.: David Bailey.
MPSPT 849 MARITIME PROVINCES – Rodney Dominicy, 617 Windmill Road, 2nd floor, Dartmouth, NS, B3B 1B6. (902-425-2739) Bus. Agt.: Shelley Bibby, busagent@iatse849.com.
T B848 GLACE BAY, NS – David Bailey, 28 Norwood Street, Glace Bay, NS, B1A 3M5. (902-849-4957) Bus. Agt.: Patricia Pace, 26 Pitt St., Glace Bay, NS, B1A 2B7.

ONTARIO

S 058 TORONTO, ON – Bryan Godwin, 511 Adelaide Street West, Toronto, ON, M5V 1T4. (416-364-5565) (Fax: 416-364-5987) Bus. Agt.: Nelson Robinson.
M 105 LONDON/ST. THOMAS/SARNIA, ON – Sherry Williams, treasurer@iatse105.ca; P.O. Box 182 Station Ctr. CSC, London, ON N6A 4V6 (519-661-8639) Bus. Agt. Sean Barker, businessagent@iatse105.ca
S 129 HAMILTON/BRANTFORD, ON – Natalie Stonehouse, P.O. Box 57089, Jackson Station, Hamilton, ON, L8P 4W9. (905-536-9192) Bus. Agt.: Gary Nolan.
M 357 KITCHENER/STRATFORD/CAMBRIDGE/ GUELPH/WATERLOO, ON – Kathleen Orlando, secretary@iatse357.ca; P.O. Box 908, Stratford, ON, N5A 6W3. (519-746-7474). Bus. Agt.: Jennifer Pich, ba357@iatse357.ca.
PC, CP&HO 411 PROVINCE OF ONTARIO – Matthew Wakenfield, 2087 Dundas Street East, Unit 104, Mississauga, ON, L4X 2V7 (905-232-6411) (Fax: 905-232-6412) Bus. Agt.: Anne Paynter.

M 461 ST. CATHARINES/WELLAND/NIAGARA FALLS, ON – Christina Galanis, P.O. Box 1594, Niagara On The Lake, ON, L0S 1J0. (905-931-1990) Bus. Agt.: George Galanis.

S 467 THUNDER BAY, ON – Keith Marsh, keith@tbaytel.net; 380 Van Norman Street, Thunder Bay, ON, P7A 4C3. Bus. Agt.: Terry Smith, 243 North Ford St., Thunder Bay, P7C 4L5. (807-627-1460).

M 471 OTTAWA/KINGSTON/BELLEVILLE, ON – James Reynolds, P.O. Box 1373, Station B, Ottawa, ON, K1P 5R4. (613-404-4717) Bus. Agt.: Ryan Bol.

M 580 WINDSOR/CHATHAM, ON – Alan Smith, adri-smith@aol.com; 538-2679 Howard Avenue, Windsor, ON, N8X 3X2. (519-965-3732) (Fax: 519-974-3488) Bus. Agt.: Tom Savage, tgsavage@cocego.ca.

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M 536 RED BANK/FREEHOLD – Edward Baklarz, 231 Atlantic St., #70, Keyport, 07735. (732-264-5678) Bus. Agt.: Charles Cox, scox70@hotmail.com (732-492-7630).

M 632 NORTHEAST NEW JERSEY – Gerald Bakal, gbakal@msn.com; 300-1 Suite 6, Route 17 South, Lodi, 07644.

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M 289 ELMIRA/HORNELL/WATKINS/ITHACA/CORNING/CORTLAND/BINGHAMTON – Malinda Miller, P.O. Box 1147, Elmira, 14902. (607-733-1290) Bus. Agt.: David Bailey, 713 Riverside Ave., Elmira, 14904. (607-733-7159) (Fax: 607-733-7159).

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M 311 MIDDLETOWN/NEWBURGH/KINGSTON/POUGHKEEPSIE – Franklin DenDanto, stagehand311@gmail.com; P.O. Box 399, New Hampton, 10958. (845-283-7387) Bus. Agt.: Paul Sisilli, 845-421-0625, iatselocal311ba@gmail.com.

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OHIO

S 005 CINCINNATI/HAMILTON/FAIRFIELD/SPRINGDALE/OXFORD – Kevin G. Eviston, 35 E. 7th Street, Suite 501, Cincinnati, 45202. (513-721-1302) (Fax: 513-721-0023) Bus. Agt.: Thomas Guidugli.

S 012 COLUMBUS/NEWARK/MARYSVILLE/DELAWARE – Jimmy Sizemore, sec-treasurer@iatse12.org; 566 E. Rich Street, Columbus, 43215. (614-221-3753) (Fax: 614-221-0078) Bus. Agt.: Brian Thomas, businessagent@iatse12.org.

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M 064 STEUBENVILLE, OH/WHEELING, WV – Terry Lee Hartline, P.O. Box 292, Wheeling, WV 26003-0041 (304-277-3457). Bus. Agt.: Robert Oxley.

S 066 DAYTON/SPRINGFIELD/DARKE/MIAMI AND CHAMPAIGN COUNTIES – Emily Junker, P.O. Box 75, Dayton, 45401. (937-415-0066) (Fax: 937-415-0067) Bus. Agt.: Tom Sellars.

S 101 NILES/WARREN/YOUNGSTOWN – Mark Chizmar, mchizmar@iatse101.net; P.O. Box 362, Youngstown, 44501. (330-747-9305) Bus. Agt.: Jeffrey Hall, ba@iatse101.net.

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TWU 904 TULSA – Shiloh Thaxton, P.O. Box 563, Tulsa, 74101. (918-706-4434) Bus. Agt.: Trish Flynn (918-814-5900).

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