


THE OFFICIAL
IATSE

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NUMBER 680
SECOND QUARTER, 2023



Bulletin



BUILDING GLOBAL SOLIDARITY

SPARKING HOPE, CHANGE AND
LIFTING THE STANDARD IN THE
LABOR MOVEMENT UNIVERSALLY.

INSIDE: ► OUR SUPERPOWER IS SOLIDARITY

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



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- 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.
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James B. Wood
Editor



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IATSE

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Hope for Sun but Plan for Rain

The vast majority of IATSE members work as freelance employees. The very nature of the industries we work in, and project based employment, can leave our members in a precarious financial environment. This is something most of us know coming into these careers and understand we can experience feast or famine in regards to the availability of work. Remember, we've been in the "gig economy" since 1893!

We do our part to satisfy our obligation to employers to provide safe, skilled workers. We show up on time ready to create incredible artistic and technical feats. But we need to be mindful that the employers' responsibility to take care of its employees in our industries can be non-existent. Most employees are daily and weekly hires under their agreements. Without a longer guarantee of work employers have no duty to provide any ongoing security to the incredibly talented and committed workers of the IATSE. The COVID-19 pandemic clearly illustrated the employers' ability to abandon responsibility to its workforce with respect to financial support in a crisis. A few companies did the stand-up thing and kept the workers on payroll. Many provided a couple weeks pay and then cut employees loose to fend for themselves. While they portrayed these payments as generous and charitable (because they were not required by contract), they often paled in comparison to the wage and benefit security that long-term employers provided in other industries.

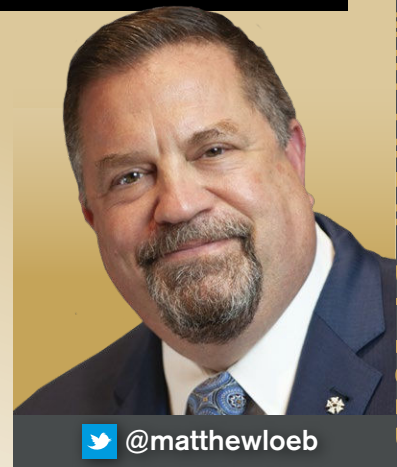
We are structured to address the realities of freelance employment. The union has been successful in administering benefit plans that are portable, so you can work for many employers and consolidate meaningful benefit contributions and qualify for health coverage. In addition, you aggregate contributions from your various employers to qualify for retirement. As you know, these qualifications are only met by accruing credit by working. The contributions from employers to these plans can slow dramatically due to changing industry circumstances making qualification thresholds challenging to meet.

There will always be variables beyond our control that affect the amount of work available in a given field. As a result, we've needed to create a support structure unique to industry challenges. In addition to the aforementioned benefit plans we are associated with a number of charities and support services for members. The unique challenges the industry presents required programs tailored to circumstances frequently experienced by our members. Financial support, health care coverage guidance, emotional support and counseling among other services are available through these resources. They are listed on the website.

Like every worker, IATSE members are subject to things like the economy, technological change (like Artificial Intelligence) and labor disputes. The motion picture and television industry is currently being affected by a strike of the Writers Guild of America East and the Writers Guild of America West against the Alliance of Motion Picture and Television Producers. This dispute has already begun to cause hardship for IATSE members. The resources are in place to help and I urge you to take advantage of them.

Despite the considerable challenges we face we have weathered the many storms that descended upon us in the last 130 years. We will continue to do so by standing together and doing all we can to support our members and their families. Be safe and be well.

In solidarity,
Matthew D. Loeb
International President



 @matthewloeb

MATTHEW D. LOEB

▶ WWW.IATSE.NET



OFFICIAL NOTICE

This is to advise that the regular Mid-Summer Meeting of the General Executive Board is scheduled to be held at the Chicago Marriott Downtown Magnificent Mile 540 Michigan Ave. Chicago, IL 60611 at 9:00 a.m. on Monday, July 31, 2023, and will remain in session through and including Friday, August 4, 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 Chicago Marriott Downtown Magnificent Mile by calling 1-877-303-0104. Guest room rate for the IATSE is from \$269, 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: July 10, 2023. The Stage Caucus will be held at the Chicago Marriott Downtown Magnificent Mile hotel on Sunday, July 30, 2023, at 10:00 a.m. in the Marriott Ballroom. Representatives of Stage, Wardrobe and Mixed Locals are welcome.

Proof of a negative COVID-19 test taken within 24 hours of the Monday morning session (or the Stage Caucus if you will be attending) and the Wednesday morning session will be required to enter the meeting.

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

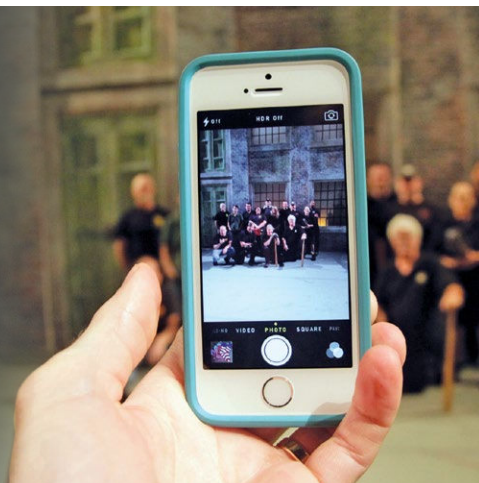
Please send your Bulletin submissions to bulletin@iatse.net.

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.



Security of Local Union Computer Systems

Prior to the pandemic you may have always thought that computer hackers' primary focus was on major corporations that have lots of money and/or sensitive data. However, recent events have made it clear that no entities are safe from hackers – even Labor Unions.



JAMES B. WOOD

The computer systems used by our local unions have become an integral part of our daily operations and often maintain significant amounts of personal data that is marketable to criminals on the dark web. We need to be continually aware of the impact that a data breach or a system failure could have. Statistics show that human error accounts for 95% of security breaches with email being the primary entry port for malware attacks. This quarter I am sharing some best practices to be considered by all Locals – whether large or small.

It is imperative that everyone with access to union systems be trained to avoid responding to unsolicited emails or downloading attachments and/or software from unknown sources. All system users should be familiar with the anatomy of a URL (Uniform Resource Locator) and how to verify its authenticity. Training should include “what to do” if an individual suspects they have received or downloaded malware.

Shared personal information (names, addresses, social security numbers) should be encrypted or sent only via a secure portal. Virtual private networks (VPNs) should be used when accessing union systems from remote locations. Software should be current, licensed and owned by the Union. All software should be up to date with all critical patches installed

timely. Computers should be protected with current anti-virus, anti-malware, and/or endpoint protection software.

If you pay vendors electronically, be sure to verify any changes in account or routing numbers by calling a known contact prior to changing any bank account or routing information. Systems should be backed up regularly. Backups often exclude data maintained on computer desktops and/or laptops. Be sure that backups capture all necessary data and include necessary programs and/or file structures and are encrypted and stored in a secure location separate from your network location. Test the successful restoration and recovery of key configurations and data from backups.

All computers should be password protected. Passwords should be no less than eight characters long and should include upper- and lower-case letters, numbers, and symbols. Sentences make great passwords!

Consider obtaining cyber-liability insurance and/or a check & wire fraud rider on your Union's fidelity insurance. Consider engaging an independent consultant to test the vulnerabilities of your network (Penetration Testing). Remember that cell phones, tablets, and laptops are also subject to attacks and should be safeguarded in the same manner as desktops and systems.

IATSE Takes Legislative Fights to the 118th Congress

The dust has settled on last fall's elections and the elected members of the 118th Congress have returned to Washington to work on the issues facing the country. The Political/Legislative Department is focused on advancing the union's legislative priorities and advocating for the changes and protections IATSE members need. In February, the department rolled out the updated IATSE Federal Issue Agenda, which can be found on the Political/Legislative page of IATSE.net. The union's core agenda remains focused on:

- Protecting the rights of working people to organize a union and bargain for higher wages and better benefits.
- Restoring tax fairness for union creative professionals.
- Advancing equity, diversity, and inclusion in the arts and entertainment industry.
- Increasing federal funding for the arts.
- Defending creative works from copyright theft and piracy.
- Safeguarding the multiemployer pension and health plans of IATSE members.
- Realizing a health care system that is affordable and accessible to all.
- Protecting the right to vote in free and fair elections.
- Establishing a national paid family and medical leave program that accounts for the nature of our work.

Bolstering the department's advocacy efforts, President Loeb recently made a trip to Washington, DC where he met with key legislators and discussed the

critical issues affecting IATSE members. Over the span of two days, President Loeb met with more than a dozen lawmakers representing IATSE members and Locals across the country. The full list includes: Senate Majority Leader Chuck Schumer (NY), House Minority Leader Hakeem Jeffries (NY-08), Congressman Pete Aguilar (CA-33), Congressman Ted Lieu (CA-36), Congressman Dan Kildee (MI-08), Congressman Mark Pocan (WI-02), Congressman Brendan Boyle (PA-02), Congresswoman Pramila Jayapal (WA-07), Congresswoman Lucy McBath (GA-07), Congresswoman Deborah Ross (NC-02), Congresswoman Sydney Kam-lager-Dove (CA-37), and Congressman Maxwell Frost (FL-10).

"I take seriously the responsibility of meeting with policymakers to discuss the pressing concerns of IATSE members and the entertainment industry as a whole," said Loeb. "These meetings were productive and demonstrated a shared commitment to fighting for workers' rights and ensuring the continued growth and success of the entertainment industry.

I look forward to a return trip in the near future."

"Working to elect pro-worker candidates is only half of the picture. We must finish the job by constantly holding the lawmakers elected to represent us accountable by advocating for pro-worker policies," he added.

The success of the trip serves as a testament to the collective strength of IATSE and the growing number of allies our union has built in Congress.

THE ART OF THE POSSIBLE

The split partisan control between the U.S. House of Representatives and U.S. Senate poses a difficult environment for passing pro-worker legislation. However, there are key opportunities for this Congress to achieve meaningful legislative wins for IATSE members and their families. One of this year's most promising prospects for passage is the bipartisan Performing Artist Tax Parity Act (PATPA).

Reintroduced in mid-April by Representatives Judy Chu (D-CA) and Vern Buchanan (R-FL), PATPA provides

a necessary update to the Qualified Performing Artist tax deduction, which would allow middle-class IATSE members to deduct necessary business expenses once again. The 2017 Tax Cut and Jobs Act eliminated Unreimbursed Employee Expenses as a tax deduction, which meant W-2 workers lost the ability to deduct expenses incurred while on the job. Therefore, IATSE members such as cinematographers, wardrobe attendants, and make-up artists must now shoulder the cost of the camera equipment, costume alteration tools, and cosmetic supplies necessary to their work. Just to name a few!

PATPA garnered considerable bipartisan support last Congress, with ninety-two House cosponsors and eighteen Senate cosponsors signing onto the bill. We received positive feedback from House and Senate leadership, as well as the Biden Administration, about including PATPA in the FY23 omnibus

government funding bill in December 2022. Unfortunately, Congress could not come to bipartisan agreement on a tax package within the omnibus, meaning PATPA was not able to be included.

The International is optimistic, however, that this year we will be able to push the bill over the finish line because there are numerous tax provisions important to both parties that are set to expire at the end of the year and will require Congressional action.

Additionally, IATSE has joined the broader labor movement in urging the Senate to confirm Julie Su as the next U.S. Secretary of Labor replacing Marty Walsh. Su has an extraordinary track record of protecting workers' rights, pioneering job creation, combatting wage theft, and will be a champion for working families as the head of the Department of Labor.

IATSE considers her a strong ally following the work she did as

California Labor Secretary to rectify the longstanding problem of misclassification of our entertainment industry members' jobs – a problem that, among other things, complicated unemployment applications in the state. Su's Economic Development Department worked with the California IATSE Council to revamp our job classifications through a complex process that ultimately proved successful, and more importantly, timely. Just months after completion, in March 2020, the COVID-19 pandemic would shut down all film and TV production, making access to unemployment compensation a lifeline for our members.

To participate in the legislative fights of the International, or those at the state and local level that stand to affect your Local, we encourage members to reach out to your local union's political coordinator and ask about ways to get involved.



STAY INVOLVED!

SCAN THE QR CODE WITH YOUR DEVICE OR VISIT:

WWW.IATSEPAC.NET

CONTACT IATSEPAC@IATSE.NET FOR ASSISTANCE

STAND UP FIGHT BACK

IATSE PAC

Our Superpower Is Solidarity

The historic example set by the Unions and Guilds coming together to negotiate the Return To Work Agreement following the emergence of COVID-19 should not be forgotten. Hundreds of film, television and streaming productions were brought back online across North America thanks to the coordinated efforts of the Unions and Guilds. We showed that mountains can be moved when we work together.

After the sunset of the RTW Agreement, there are lessons to be learned about the power of a group striving towards a common goal.

It's a basic tenet of unionism - we are mighty when we pull together as one. Having a shared goal strengthens workers. It's easy to lose sight of this when there is so much going on, and sometimes so much at stake. In 2020, it was the overwhelming need to get all of us back to work, safely. To replenish our Health and Pension plans, to earn paychecks, to once again create the work we are proud of.

As the economic patterns of our Industry change, seemingly month

to month, and the employers become ever-larger international corporations, with tech giants becoming studios, we need to be aware that solidarity is our superpower. We are a united front, thousands of us strong. Locals may have different priorities in bargaining, but we work together, listen to one another, and agree to have each other's backs. Not every single group achieves every one of their priorities, but we all strive to deliver important gains to a diverse and varied group of workers.

In these turbulent times, standing together as one has never been more important. It begins with us watching

out for one another at our workplaces, it expands to the member who attends a union event, the hard work of our local bargaining committees, the IATSE standing together across crafts and jurisdictions, and stretches finally to the other Unions and Guilds to achieve a shared goal.

Unionism is a team sport. Let's remember the importance of solidarity in all aspects of our lives, especially as we move forward, together, towards the trials we face in the coming years. Negotiations are never easy, but we will be prepared by the foundation we continue to strengthen.

Let's remember the importance of solidarity in all aspects of our lives, especially as we move forward, together, towards the trials we face in the coming years.

**TOGETHER
WE  RISE**



PREPARING FOR NEGOTIATIONS: TRAINING FOR BASIC AND ASA BARGAINING COMMITTEES

This summer, the Education Department is providing a three hour long comprehensive training program for all Basic Agreement bargaining committee members from the West Coast Studio Locals, and a similar training for Studio Mechanic bargaining committees regarding the Area Standards Agreement.

The training will be offered in two sections with the overall goal of providing a base level of knowledge for both new and experienced committee members.

In the first half of the class, the role and responsibilities of bargaining committee members will be examined, and the process of crafting proposals explored. Members will learn how proposals are created at the Local level, and then analyzed and synthesized by the larger committee as a whole. Topics include (but are not limited to) identifying issues important to your co-workers, best practices when crafting effective proposals, and establishing core goals both within your Local and as a larger group. A look into how the union and its actuaries evaluate health plan projections and investment robustness to formulate the employer-paid amounts needed to fund the MPIPHP, or in the case of the National Benefit Funds, how much is needed for a member to qualify for adequate coverage. Also to be discussed will be effective information request strategies and how to evaluate the Producers' proposals.

The goal of this first half of the class is to prepare the bargaining committees to do their best work by building a solid foundational understanding of their place within the process of bargaining. Education is power!

The second half of the class will focus more on the actual process of bargaining with the Producers. We will explore in depth the structure of leadership for each side, the role of International President Matthew D. Loeb as Chief Spokesperson in relation to the Locals and their committees, the differences between bargaining across-the-table, caucusing, and sidebars, the art of crafting counter-proposals, and the legal framework of bargaining (such as good faith versus bad faith, mandatory subjects of bargaining and those that are not). On a broader scale, a variety of different bargaining strategies and negotiating techniques will be examined. Important to understand as well is the role of solidarity in establishing a position of power. The committee will look at various costs to consider when deciding between concluding negotiations with a deal versus going on strike, and we'll delve into the difference between a strike and a lockout. If an agreement is reached, the process of ratification per our Constitution and Bylaws will be explained, as well as the committee members' significant role in educating their fellow workers about the negotiations.

Throughout, questions will be answered so the committee members have a thorough understanding of the process and their role within it. Beyond these classes for the committees, preparing for the upcoming negotiations in 2024 will include various ways for members to engage, be it through their Local via meetings, committee work and surveys, and/or through the upcoming IATSE's industry-wide survey, focus groups and townhalls. There will be many ways for members to participate as we move forward, together.

WHAT HAS ORGANIZING A UNION MEANT FOR YOU?

► SCAN TO SHARE YOUR STORY OR
VISIT [DOL.GOV/ORGANIZINGSTORIES](https://dol.gov/organizingstories)



Unions And Guilds Rally Around The WGA

After a few weeks of negotiations, the WGA and its 10,500 members went on strike on May 2nd.

Although our contracts and compensation mechanisms differ, workers feeling squeezed financially while the Studios make record profits is a shared pain. The challenges of all workers in the entertainment industry reaches across crafts and Unions. As the multi-national conglomerates continue to expand, the economic pressures and working conditions continue to lag and, as we learned in our last negotiations, the voice of labor must be heard loudly and clearly to ensure a fair deal is reached.

President Loeb issued a statement of support. "IATSE supports the workers represented by the Writers Guild of America West and the Writers Guild of America East in their collective fight to win a fair contract." He went on to say, "The motion picture and television industry

thrives on the creativity, skill, and labor of every worker involved, and writers' contributions are an important part of the success of the films, television shows, and other media IATSE members work on." The message was clear; we stand in solidarity with our fellow crew members!

Our contracts do not prohibit IATSE members from honoring the WGA picket lines, and many crew members have refused to cross the picket lines and projects have been forced to shut down. Starting with the talk shows, the picket lines have spread across the country, impacting crews nationwide. President Loeb sent an email to the membership that read, "It has come to our attention that certain companies may be inquiring as to whether or not you intend to honor a picket line at your workplace.

We want you to know that such inquiries are a violation of your rights under the National Labor Relations Act. You are not required to respond to such an inquiry. If you wish, you

may inform your employer that you are uncomfortable responding and ask them to contact the IATSE. We also ask that you please inform your local union immediately should any employer engage in this conduct."

President Loeb and representatives from the Locals in New York and Los Angeles have joined the picket lines in both cities to express the IATSE's support. At the FOX picket line in Los Angeles on a Friday in May, President Loeb said, "Labor has to stick together. Workers have to stick together. We're in a time when people need to be taken care of and have security in their jobs."

A strike is painful for both sides and is never to be taken lightly. The WGA has, as they refer to it, "existential threats" to their members' livelihoods that the AMPTP refuses to adequately address. At the time of this writing, the strike is ongoing, and the Directors Guild has concluded an agreement (still to be ratified) and SAG-AFTRA has begun bargaining. We do know that the AMPTP needs to compensate writers, directors and actors fairly for their talents at creating the movies and series that earn so much money for the Studios.

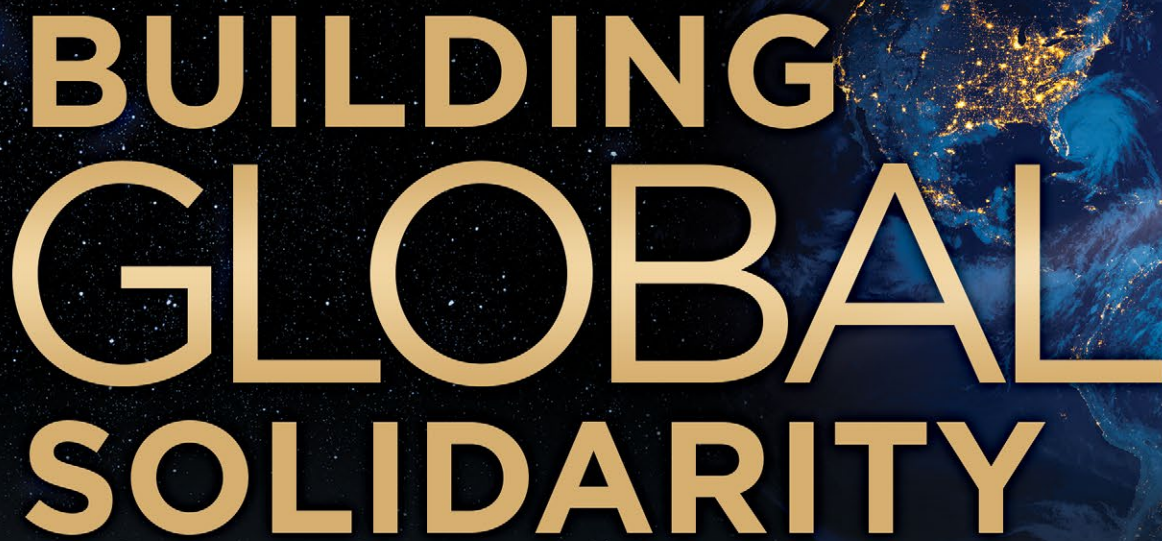
A year from now the IA will likely be in negotiations with the same AMPTP employers that are on the other side of our allies. Their fight is our fight and our fight will be here before we know it.





COAST TO COAST SOLIDARITY

**IATSE STANDS IN
SOLIDARITY WITH WGAEAST
AND WGAWEST WRITERS
IN THEIR FIGHT FOR A
FAIR CONTRACT!**



BUILDING GLOBAL SOLIDARITY

For IATSE members, all of our gains have been hard-won. They are the result of 130 years of painstaking work through collective bargaining, organizing, political action, training, and daily battles to ensure that every workplace is safe, respectful and humane.

But entertainment professionals in other countries cannot always count on the wages, hours, rights and workplace conditions IATSE members might sometimes take for granted. Some countries have weak or non-existent labor law protections, making organizing and bargaining difficult if not impossible. Some have minimal wage and hour and workplace safety laws. Some even see violent attacks against union organizers and regular harassment on the job.

This directly impacts IA members because virtually all of our employers are multinational corporations with a global presence. A significant portion of the work currently conducted in the U.S. and Canada can be moved overseas. Any country with fewer labor rights and lower wages can be a lure for companies more focused on profits than social responsibility.

That's why IATSE has long taken a global leadership role in building international labor solidarity in our industry.

"We're the biggest player in entertainment," said International President Matthew D. Loeb. "We bring power and credibility to the global structure. So we have to lead. We have to be the ones pulling everybody else up.

"We have to do it to protect our own standards," he said. "And it's the right thing to do morally. Workers suffer all kinds of indignities around the world and when we can be part of the solution, that's something we absolutely must do.

"We're dealing with the same employers and we're doing the same kind of work, whether that's in motion picture and television production, in live stage craft, or in broadcast media," President Loeb noted.

"We work in an industry that is globalized like almost everything else is and our employers have an interest in the lowest common denominator," he said. "They're trying to go wherever they can to save money. And that means money out of our pockets. If there's a place where workers are being abused, the companies save money as a result, and that's bad for everybody.

"So we have offered mutual support to our brother and sister unions through solidarity," President Loeb emphasized, "whether it's funding, letters to governments, letters to employers, or various solidarity actions that support a given effort somewhere in the world—it could be an organizing drive, an employer that is recalcitrant, a lockout, or a social issue that relates to the media and the arts."

UNI MEI LEADERSHIP

For the past five years, President Loeb has also served as President of the Media and Entertainment Industries sector of UNI Global Union (UNI MEI) representing workers in the media, entertainment, arts and sports sectors, bringing

together more than 140 union and guilds in over 70 countries. Through UNI MEI, its regional divisions, and bilateral relations with unions in other countries, IATSE is a driving force behind the effort to raise global labor standards in motion picture and television production, broadcast, stagecraft and trade shows.

“No matter where you go, the issues are the same,” said IATSE International Vice President and Director of Canadian Affairs John Lewis. “It’s about safety, about working hours, about work-life balance.”

“UNI MEI plays three key roles,” said Johannes Studinger, head of UNI Media and Entertainment. “It’s a platform for the exchange of information and experience, but also cooperation, and of course, solidarity. That’s the first thing we do, to really be a rally point for our affiliates and member unions.

“Second, we help unions grow and to build capacity,” he explained. “It’s a mutual effort by leading affiliates, including IATSE, that helps us work with unions that have been going through very difficult times for various reasons, and try to build their capacity to organize and then to get back to the table and collectively bargain.

“And our third role is advocacy on the issues that matter most to our affiliates,” Studinger said. “It can involve protecting intellectual property, stopping piracy, covering freelancers in social protection and pension schemes, giving them access to training, and a range of other subjects. We do it through national lobbying efforts, regional legislation frameworks

like the European Union and MERCOSUR, and through the International Labor Organization (ILO).”

A prime example of that occurred in February when Lewis played a central role with UNI MEI in negotiations with ILO, employers and governments to address the long hours, low pay, lack of social protection and inequalities that create “decent work deficits” in the arts and entertainment industries.

The negotiations produced a commitment from governments, in cooperation with employers and unions, to promote and strengthen laws and regulations that limit working time; to provide universal access to comprehensive social protections for all workers in the sector, including self-employed workers; and to provide public funding to close skills shortages in the sector. The agreement also recognizes that collective bargaining is key to achieving “decent work.” It includes action points for governments to ensure effective recognition of the right to collective bargaining in the arts and entertainment industries, and for the ILO to provide policy guidance on its implementation in the sector.

“This was a positive result,” Lewis said. “It creates a starting point to launch other discussions with national governments to improve access to collective bargaining, to enhance copyright protection and to address long working hours, which impacts everybody across the globe working in this industry. It creates a platform for unions in various countries to point to and say, ‘This is an international standard that has been agreed to.’ This

Assistant Secretary of the Victorian Trades Hall Council, Wilhelmina Stracke rocks her Union Pride shirt during the “Beyond Pinkwashing” panel at the WorldPride Human Rights Conference in Sydney.



is important work and we saw the solidarity of UNI MEI and the actor and other film unions as we came together over our aligned interests.”

“Our aim was to bring all stakeholders together to agree on principles of how the future of work can be shaped so that it enables and promote decent work,” Studinger said. “And to outline what actions governments can take to make this happen.

“There was an agreement among everyone more action is needed to enforce decent working time in our sector and that governments have a role beyond collective bargaining in this,” he added. “And the ILO has been tasked to work with member states and unions to assess the situation and make recommendations that can then be followed up where deficits are identified.”

UNI MEI assists individual unions on an ongoing basis. For example, UNI MEI supported the Argentinian broadcast union, SATSAID, in its recent bargaining where it won a 38 percent pay increase for members working at free-to-air television channels and independent television production companies across the country. UNI MEI also assisted the German union ver.di in reaching a groundbreaking agreement with SKY achieving fair remuneration for creative workers involved in the production of series.

In addition, UNI and the Asia-Pacific Broadcasting Union (ABU) recently agreed, for the first time, to collaborate to promote action on climate change in the media and broadcasting industry, and to strengthen their joint work to further gender equality in the sector.

Notably, IATSE and UNI MEI have taken strong action to support media and entertainment unions in Ukraine ever

since the February 2022 Russian invasion, and are also working to support our brothers, sisters and kin in Turkey after the catastrophic February 6th earthquake.

COVID-19 COLLABORATION

When the COVID-19 pandemic hit in early 2020, it posed an unprecedented challenge to entertainment industry workers all around the world. The IA swiftly took the lead in developing responsible protocols that would be used not only to restart work safely in the U.S. and Canada, but to provide a global model for reviving the industry and saving people’s jobs.

“Throughout the pandemic, we shared our protocols and practices with everybody in the rest of the world, because we obviously had the best ones,” President Loeb said. “The power of the IA with the DGA, SAG-AFTRA and Teamsters was instructive for the rest of the entertainment community to get some guidance on how to protect their workers.”

“On COVID-19, I think it’s fair to say that it was the moment in recent trade union history where we had unprecedented solidarity at the international level,” Studinger said. “And IATSE, along with BECTU [Broadcasting, Entertainment, Cinematograph and Theatre Union] in the U.K., were at the forefront in providing health and safety protocols to allow productions to get back as quickly and as safely as possible. That has a huge impact for the community of trade unions in our sector because not everyone has the same resources and clout as IATSE, DGA and BECTU.

“Between May 2020 and December 2020, UNI MEI organized a series of webinars where our unions could really exchange in detail how the protocols are built,” Studinger said. “They could discuss concepts and it allowed unions that don’t have the same capacity to also develop protocols. And the result was that we had protocols applied and negotiated in places like Colombia, Peru, Brazil, Chile, in Asia, and also in some European countries where this would not have been a given.

“It was very important that in such a critical moment, there was a mutualization of knowledge and resources,” he added. “And I would underline here that the leadership of President Loeb, together with Gabrielle Carteris, the president of our sister organization, the International Federation of Actors, was really critical because those webinars many times involved joint cast and crew



This helmet belongs to a worker who's a member of the Trades in the state of Victoria (Australia) and was on display at the Victorian Trades Hall Council booth, proudly displaying pride and union stickers.

“When we work together to improve everybody’s situation, that’s a win-win.”

JONAS LOEB,
COMMUNICATIONS
DEPARTMENT DIRECTOR



unions that came together. Their leadership was very important for other unions to come together on a global scale to help to make work much safer and allow many countries to come back to productions quicker than otherwise would have been possible.”

VFX/GAMING COLLABORATION

The COVID-19 pandemic bolstered international solidarity in another way: The sudden ubiquity of Zoom meetings, combined with advances in artificial intelligence, meant that global collaborations could take place much more frequently—without incurring the substantial time and costs involved with global travel.

“The fact that I can hop on a Zoom call where there’s automatic translation with unions from countries like Japan, even if it’s after midnight due to the time zone difference, is remarkable,” said IATSE Communications Director Jonas Loeb. “That was never possible before. But now it’s so much easier to collaborate in real time due to the internet and social media.”

That has proven especially valuable in IATSE’s work to organize animation, VFX and game workers (see the fourth quarter 2022 Official Bulletin). “We collaborated with BECTU on our VFX worker survey,” Jonas Loeb said. “They helped promote it and some folks in the U.K. filled them out.

“So did workers from other countries,” he noted. “And that established organizing leads to those other unions, as well. That has never really happened before.”

“This is important because, when we’re negotiating contracts, some of these large multinational companies often threaten to move jobs overseas,” Jonas Loeb said. “That’s a standard union-

busting talking point, but with the advent of work-from-home crafts, like VFX, gaming and film editing, for example, it is easier for employers to outsource to other countries. So that makes our relationships with entertainment unions in other countries—and our work to lift standards for entertainment workers everywhere—all the more critical. When we work together to improve everybody’s situation, that’s a win-win.”

SOLIDARITY IN THE AMERICAS

A major focus of IATSE’s global solidarity work is in Central and South America, where Lewis and Dan Mahoney, Assistant Director of Motion Picture & Television Production, have been particularly active.

In November, PANARTES (UNI MEI’s Latin American division) and FIA-LA (the Latin-American division of the International Federation of Actors), convened their first in-person capacity-building seminar in three years. Mahoney made presentations before two panels.

“At these events, we share some insights in areas where we’ve been successful, like ensuring that everyone is entitled to a workplace that’s free of harassment and threats, and dignity on the job,” Mahoney said. “And there are seminars that help to continue to broaden our solidarity.

“The other unions look up to the IA for our insight and support based on our collective bargaining agreements, our relationships with the studios, and our reach throughout the United States and Canada,” he said. “And when we go there, we see their strength and solidarity, and their will to persevere. They are relentlessly positive and indefatigable even though they face

far greater obstacles than we do, physical violence being one of them. In the face of all the odds, they still persevere, so they inspire us. It works both ways.

“We’ve had these meetings for many years and it was great to be in person, rather than virtually as we had done the past several years,” Mahoney said. “We’ve got dear friends and allies throughout the Americas. There’s been a lot of struggle but there’s also been a lot of success, and there’s always been solidarity!”

Mahoney explained that the environment in which entertainment and other unions operate varies widely from country to country in the region.

“Argentina has a very strong and united union with very skilled technicians,” Mahoney observed. “So does Mexico. But then you have countries like Venezuela or Nicaragua, where they have extreme governments limiting the freedoms of individuals and their citizens. That translates the same in workers’ rights.

“In some countries, conditions change as governments do,” he noted. “In Brazil, Lula got elected and he strongly supports workers’ rights. The previous Brazilian government was not as supportive of the labor movement. In Uruguay, the opposite happened. It was a very progressive country, but the current leadership there has been trying to thwart union power. The unions in our industry are very well organized in Uruguay and they are great trade unionists, but things got tougher for them. In Colombia, the challenge has been different. There are two unions trying to represent workers in our industry and we’ve been working with all involved to encourage cooperation rather than competition.

“But in every case, unions throughout the Americas are dealing with multinational corporations like Netflix and other

major studios,” Mahoney said. “It’s vital that we all stick together because their problems are our problems. It’s important for us to lend our collective support wherever it is needed, and to let them know that will always stand shoulder to shoulder with them. Because we have more strength when we’re together than when we’re fighting separate battles.

“The great solidarity and dialogue that we have with our brothers, sisters and kin throughout Latin America is solid, it’s real, it’s needed, and it’s appreciated on both sides,” he added. “I look forward to those meetings and seeing the dedication and strength of these unions as they persevere and move forward no matter the obstacles. Our brother and sisters appreciate it when they hear from us at these meetings and when we all join together, anything is possible!”

GENDER EQUITY

There is often a huge gap in how women are treated on the job from country to country, which is why raising standards in equity, non-discrimination, and safety and health for women around the globe is a huge priority for IATSE and UNI MEI.

Joanne Sanders, International Vice President and Director of the Trade Show & Display Work Department, serves on the UNI Women’s Committee, which spearheaded the ILO’s adoption of IL 190 in 2021, the first international treaty to recognize the right of everyone to a workplace free from violence and harassment.

In addition to urging governments to ratify IL 190, Sanders and the UNI Women’s Committee are focused on raising occupational safety and health standards for women globally.

Duncan Crabtree-Ireland from SAG/AFTRA and Retired Motion Picture and Television Production Assistant Department Director, Dan Mahoney led a discussion with the assembled union representatives from throughout the Americas. “We exchanged thoughts on a variety of issues and strategies surrounding trade unionism and collective bargaining,” says Mahoney.



“Occupational health and safety isn’t a one-size-fits-all kind of thing,” Sanders said. “Every employer should have the responsibility to make accommodations in workplaces to ensure that women are safe and their needs are met.”

“In particular, we’re encouraging entertainment and other unions around the world to engage in gender responsiveness bargaining,” she said. “That means addressing menstruation, maternity and menopause—taking the needs of women into consideration at each of those stages in their lives, as they try to find work-life balance. That means having adequate restrooms that are properly supplied, even on film sets taking place in the middle of nowhere. It means accommodating women who are pregnant and those who are breastfeeding. It means addressing issues facing women in menopause. And, of course, child care is a huge issue in every country. You would think that in 2023, we’d be way beyond these issues, but that’s not the case in many countries, both in the industrialized and developing worlds.”

Sanders added that the UNI Women’s Committee engages in significant outreach around the issue of gender equity. “We help people understand that equality and equity are very different concepts,” she said. “You can have equality by giving everybody a 3 percent across-the-board raise, but for women and other workers who are at the lower end of the pay scale and not receiving sustainable wages, it doesn’t close the gap. To have equity, you need to bring everybody to the same level, and that’s the goal we’re working toward around the world.”

Notably, UNI MEI partnered with FIA to campaign for the development of gender equity protocols in the Americas. This included a 2021 survey in Latin America, and several webinars and in-person workshops in 2021 and 2022 that brought together over 40 unions, including IATSE and SGA-AFTRA, to provide peer-to-peer training on the development, implementation and monitoring of protocols to prevent and address violence and harassment at work. This has enabled UNI MEI, supported by IATSE and SGA-AFTRA, to strengthen the capacity of unions in Latin America to address violence on and behind the set.

In addition, UNI MEI has engaged with European employers’ associations representing commercial and public broadcasters as well as producers to adopt joint policies and recommendations on the prevention of violence and harassment.



This poster was created by “We Are Union” during the 2017 postal survey on marriage equality in Australia. For more information, visit: https://www.weareunion.org.au/yes_campaign

Sanders strongly believes IATSE’s work on global solidarity is vitally important to the well-being of all members. “A lot of the companies that we engage with are global companies,” she said, “and we can’t turn a blind eye to what might be happening in another country that denigrates workers, especially women, even if we might be okay over here. Our leverage comes from working in solidarity across borders. That’s when employers start recognizing that this force—that our power—is greater than what they might have anticipated.”

LGBTQ+ ADVOCACY

The IA plays a similar advocacy role on a global level in fighting against discrimination against LGBTQ+ workers and promoting diversity through two main venues: World Pride Meetings and UNI’s LGBTI group.

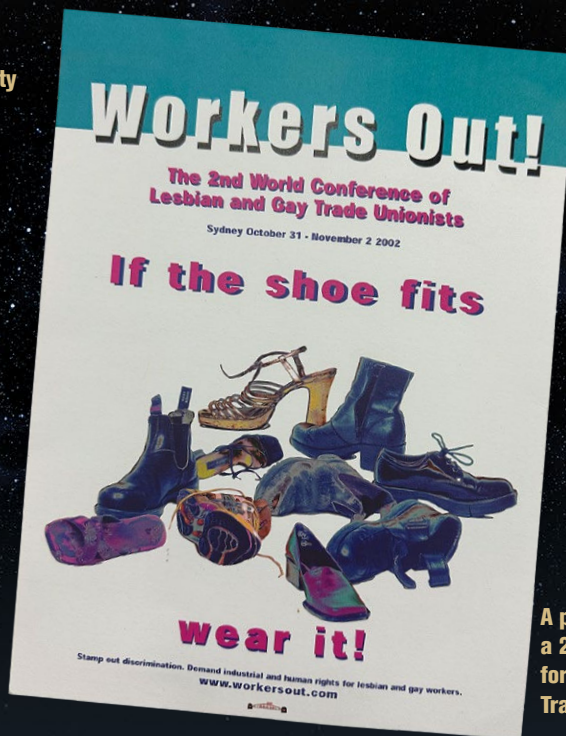
Nate Richmond, IATSE Canadian Office Operations Manager and Chair of the Pride Committee, regularly attends World Pride and its Human Rights Conference, which usually take place every two years, along with a group of fellow IA members. Much of his work is designed to elevate labor’s visibility at these conferences, which also have corporate participation.

“With everybody I speak to at World Pride, I lead by saying that I’m from a union and we need to build up our solidarity because labor has a place at this table and we’re a really big factor in the change and in the coverage for LGBTQ+ workers,” Richmond said.

“We always say that one of the best protections for an LGBTQ+ worker is a union contract,” he noted. “After all, laws can



Equal Love was A Nationwide Campaign For Marriage Equality In Australia.



A poster advertising a 2002 conference for Lesbian and Gay Trade Unionists.

change, coverage that we've won can be taken away at the state, provincial or federal level, so it's a union contract that is the key to upholding our rights and protecting against discrimination.

Richmond also attends UNI LGBTI group meetings and recently gave a presentation on how unions can counter discrimination and advance diversity around the globe.

"It's quite a challenge because for all the issues we have in North American, there are countries where it's illegal to be gay, or where you could even be jailed or murdered for who you are, much less discriminated against on the job," Richmond said. "So what I tried to do was give them more specific things that unions can do in other countries, because they can't necessarily take to the streets because it's not safe.

"So I covered three topics: mobilization, visibility and education," he said. "And I concluded by encouraging unions in less tolerant countries not to try to change the world all at once—to focus more on incremental changes. I've always found it works best when you take it slowly and speak with people, not at them. That's certainly been my experience in reaching out to the general membership within IATSE, and all the more so elsewhere.

"But I do strongly believe that by fighting homophobia and transphobia, both in North America and around the world, we can and will lift up our fellow workers and advance global solidarity," Richmond emphasized.

SUSTAINABILITY

The formation of IATSE's Green Committee and its work promoting sustainable practices in the North American entertainment industry is impacting the IA's global solidarity efforts, as well.

"One of the things that we've really tried to educate people on and talked a lot about really putting sustainability in mind when you are designing your sets or putting together your productions from the very onset," said Stasia Savage, IATSE Assistant Director of Stagecraft and Green Committee chair. "How do we purchase items that are more sustainable, whether it's buying recycled paper or trying to use solar power as opposed to energy generated by fossil fuels—really thinking about that early on in the process, rather than dealing with all of the waste that we have at the very end? It's constantly evolving, and reacting to how our culture is shifting, and how our purchasing power is changing, and how we can make the biggest impact."

"The great thing is that a lot of our members are out there already running with these types of programs," she said. "Whether it's reusing clothing or lumber and other common goods that you often find on sets, it's happening spontaneously all over the place. In many respects, it's coming from the ground up.

"This is the kind of dynamic we try to foster internationally," Savage explained. Last fall, UNI MEI unanimously passed a series

of resolutions backed by IATSE supporting sustainability in the entertainment industry. These were followed up with a project aimed at bringing together unions, employers and experts to promote tools for facilitating the transition to a more sustainable way of production, including the publication of a toolkit on green production (see www.greentoolkit-filmmtv.eu/database).

In addition, under the aegis of the United Nations, the Entertainment and Culture for Climate Action (ECCA) initiative was launched last year, bringing together industry stakeholders—including IATSE and sister unions in other countries—to reduce Film and Television Sector greenhouse gas emissions by 50 percent in 2030, with a net zero goal of 2050.

THE FUTURE OF GLOBAL SOLIDARITY

The IA's work to build global solidarity among entertainment industry unions is only growing, as our employers expand worldwide and as technological change opens new avenues of collaboration.

In May, IATSE participated in the BECTU Annual General Meeting (AGM) in the U.K., as it does every year. From August 27-30 this year, IATSE will be a host of the sixth UNI Global Union World Congress in Philadelphia. And later in 2023, another PANARTES capacity-building seminar will be held.

Beyond these global conferences, IATSE's work with our counterparts in other countries is ongoing and will only grow in the future.

"We're all the same," Lewis said. "And we're all dealing with the same issues. We might have a bit of a different slant to it, but we're all trying to get to the same place. We have way more in common than what separates us, that's for sure. That's why participating in a group like UNI MEI is important. Because raising standards globally is part of our mandate. As they say, a rising tide lifts all boats."

"In today's economy, global solidarity is absolutely critical throughout the labor movement," President Loeb said. "And it's more true than ever in our industry as employers find it easier to move work to the lowest common denominator. So we've got to continue to be global in our outlook and nimble in responding to the challenges that emerge."

"Because any country where workers don't have collective bargaining rights, where freelancers can't organize, where pay is low, where hours are brutal, where safety protections are lax, where discrimination is allowed, or where harassment and even violence is pervasive—that poses a direct threat to every IATSE member," he emphasized.

"It's been a great honor to serve as President of UNI MEI," President Loeb said, "and to build stronger bonds with our brothers, sisters and kin throughout the world. I am inspired every day by the obstacles they overcome and what they are achieving for their members, and it is a privilege to support their struggles in any way we can. Most importantly, it is in the interests of all of our members to take global solidarity to new levels and raise standards around the world. And that is exactly what our union will be doing in the years to come."

"We've got to continue to be global in our outlook and nimble in responding to the challenges that emerge."

PRESIDENT LOEB

CREW SHOTS

PRESIDENT LOEBS GETS A SNEAK PEEK BEHIND THE SCENES AT THE 2023 OSCARS

International President Matthew D. Loeb met with several IATSE members who spearheaded the 95th Academy Awards. "Nothing beats the energy and excitement of union workers backstage at the Oscars.

It was an honor to meet with some of our talented members, like 42-year Local 33 member Dave Hughes, and witness their hard work firsthand," said President Loeb.



President Loeb meets 42-year Local 33 member Dave Hughes.



President Loeb and Local 33 Jose Guzman, Carpentry Department exchange a friendly handshake.



Local 33 Theatre Business Agent Robert Pagnotta, President Loeb, Mandie Demeskey, Local 33 Peter Marley, Local 33 Jimmy Wright, Local 33 President Lee Casady and Local 33 Television Business Agent Ronald Valentine.



Local 33 Business Agent Robert Pagnotta, Business Agent Ronnie Valentine, President Loeb, Mandie Demeskey and Local 33 President Lee Casady.



President Loeb pictured (center) with the Wardrobe Department (representing Locals 705, 768 and 892).



A round of applause to our proud IATSE Kin behind the 95th Academy Awards. Great Job everyone!

CREW SHOTS



Hats off to the talented Local 333 road and local crew behind the American Ballet Theatre: *Giselle* at the Charleston, SC Gaillard Center.



Round of applause for the members of Locals 129 and 828 behind the world premiere of *Maggie*, a new musical by Johnny Reid and Matt Murray, that was on stage at Hamilton, Ontario's Theatre Aquarius. Pictured left to right is Samantha Baljet, Lisa Ryder, Stephanie Souille, Mackenzie Bowles, Peter Gracie, Michael Reagan, Rich Dallaway, Natalie Stonehouse, Tabitha Jakabffy, Sergey Kublanovskiy, Tom Gallant. Not pictured: Kathy Wood, Adriana DeAngelis (wardrobe maintenance); Anne May (wigs & makeup); Jessy Stephens (Head Carpenter); Sonia Nardi Lewis (Head Wardrobe); Ashleigh Serge (Head Props); Kim Brown (Head Scenic).

2023 Summer Safety and Health Observances

This summer, join the IATSE Education and Training Department in celebrating three upcoming safety events: OSHA's Heat Illness Prevention Campaign, NSC's National Safety Month 2023, and OSHA's Safe + Sound Week 2023.

OSHA'S HEAT ILLNESS PREVENTION CAMPAIGN

Heat Illness Prevention is a top priority for OSHA. In April 2022, OSHA began a new National Emphasis Program on Outdoor and Indoor Heat-Related Hazards to expand on the agency's pre-existing Heat Illness Prevention Campaign.

This summer we urge IATSE workers to be especially cautious while working in the heat. Below are some tips on how to protect yourself and others while working in the heat.

■ **Ease into work.** Nearly 3 out of 4 fatalities from heat happen during the first week of work.

- New and returning workers need to build tolerance (acclimatize) to heat and take frequent breaks.
- Follow the twenty percent Rule. On the first day, work no more than twenty percent of the shift's duration at full intensity in the heat. Increase the duration of time at full intensity by no more than twenty percent a day until workers are used to working in the heat.

■ **Drink cool water.** Drink cool water even if you are not thirsty—at least one cup per twenty minutes. It is also smart to carry a refillable water bottle with you to help remain hydrated.

■ **Take rest breaks.** Take enough time to recover from the heat given

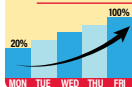


Prevent Heat Illness at Work

Outdoor and indoor heat exposure can be dangerous.

Ways to Protect Yourself and Others

Ease into Work. Nearly 3 out of 4 fatalities from heat illness happen during the first week of work.



- ✓ **New and returning workers** need to build tolerance to heat (acclimatize) and take frequent breaks.
- ✓ **Follow the 20% Rule.** On the first day, work no more than 20% of the shift's duration at full intensity in the heat. Increase the duration of time at full intensity by no more than 20% a day until workers are used to working in the heat.



Drink Cool Water

Drink cool water even if you are not thirsty — at least 1 cup every 20 minutes.



Take Rest Breaks

Take enough time to recover from heat given the temperature, humidity, and conditions.



Find Shade or a Cool Area

Take breaks in a designated shady or cool location.



Dress for the Heat

Wear a hat and light-colored, loose-fitting, and breathable clothing if possible.



Watch Out for Each Other

Monitor yourself and others for signs of heat illness.



If Wearing a Face Covering

Change your face covering if it gets wet or soiled. Verbally check on others frequently.

First Aid for Heat Illness

The following are signs of a medical emergency!



- Abnormal thinking or behavior
- Slurred speech
- Seizures
- Loss of consciousness

1

» CALL 911 IMMEDIATELY

2

» COOL THE WORKER RIGHT AWAY WITH WATER OR ICE

3

» STAY WITH THE WORKER UNTIL HELP ARRIVES



Watch for any other signs of heat illness and act quickly. When in doubt, call 911.

If a worker experiences:

- Headache or nausea
- Weakness or dizziness
- Heavy sweating or hot, dry skin
- Elevated body temperature
- Thirst
- Decreased urine output



Take these actions:

- » Give water to drink
- » Remove unnecessary clothing
- » Move to a cooler area
- » Cool with water, ice, or a fan
- » Do not leave alone
- » Seek medical care if needed



OSHA Occupational Safety and Health Administration

For more information: 1-800-321-OSHA (6742)

TTY 1-877-889-5627 www.osha.gov/heat

Federal law entitles you to a safe workplace. You have the right to speak up about hazards without fear of retaliation. See www.osha.gov/workers for information about how to file a confidential complaint with OSHA and ask for an inspection.

OSHA 3421-0901 2021

the temperature, humidity, and conditions.

- **Find shade or a cool area.** Take breaks in a designated shady or cool location
- **Dress for the heat.** Wear a hat and light-colored, loose-fitting, and breathable clothing.
- **Watch out for each other.** Monitor yourself and your fellow workers for signs of heat illness. Taking care of each other is an act of solidarity!
- **If wearing a face covering.** Change your face covering if it gets wet or spoiled. Verbally check on others frequently.

This list has been adapted from the OSHA infographic: “Heat Illness: Prevent Heat Illness at Work.” You can find this infographic and much more on the OSHA Heat Illness Prevention Campaign webpage: www.osha.gov/heat

Employers are responsible for providing workplaces free of known hazards, like extreme heat. Employers should implement a heat illness prevention program which requires that emergencies are planned for, and that employees receive proper training on working in the heat.

The OSHA-NIOSH Heat Safety Tool App is another useful resource. The App is free and available for both iPhone & Android: <https://www.cdc.gov/niosh/topics/heatstress/heatapp.html>

NSC'S NATIONAL SAFETY MONTH 2023

June is National Safety Month! National Safety Month is an annual initiative of the National Safety Council.

The goal of this annual observance is to raise safety awareness at work and beyond. 2023 Weekly Topics include: Emergency Preparedness; Slips, Trips,

and Falls; Heat-Related Illness; and Hazard Recognition.

More information about National Safety Month along with a collection of free safety resources can be found on the National Safety Council's website: <https://www.nsc.org/workplace/national-safety-month>.



OSHA'S SAFE + SOUND WEEK 2023

Mark your calendars! OSHA's annual Safe + Sound Week will take place from August 7-13, 2023.

Safe + Sound is a year-round OSHA campaign with the goal of ensuring that every workplace establishes an occupational safety and health program. Safe + Sound Week is an annual week-long safety observance, held by OSHA, to promote the goals of the Safe + Sound campaign.

The IATSE is an official campaign supporter and partner for Safe + Sound Week! The IATSE Education & Training Department plans to host a series of safety and health-related webinars to observe this week. Event details will be announced closer to Safe + Sound Week, in mid- to late-July. Watch for more details on IATSE social media and in your email.

For more information, visit OSHA's website:

Safe + Sound Week:

<https://www.osha.gov/safeandsoundweek>

Safe + Sound Campaign:

<https://www.osha.gov/safeandsound>

HOW TO PARTICIPATE

Keep is Simple. If your Local has never participated in a safety event before, simple things, like posting safety reminders on bulletin boards, working with employers to schedule safety meetings, or sharing articles and safety resources in Local newsletters is a great place to start!

Host a Training/Take a Training: The TTF Safety First! online curriculum provides twenty training modules on safety that members and Locals can use. Visit the IATSE Training Trust Fund website for more info: <https://www.iatsetrainingtrust.org/safetyfirst>

The IATSE TTF also offers OSHA Outreach trainings with a focus on the entertainment industry. For more information visit: <https://www.iatsetrainingtrust.org/osha>

Watch a Webinar: The IATSE Education and Training Department has developed several safety and health-related webinars on topics ranging from “Heat Illness Prevention” to “What is Mental Health First Aid?” IATSE workers can find these webinars and much more on the IA Education for All GoToWebinar channel: <https://www.gotostage.com/channel/iaeducationforall>

Local unions and members are encouraged to visit the IATSE Education webpage for more information about safety and training resources offered through the union: <https://iatse.net/education/>.

EDUCATION AND TRAINING

LEADERSHIP DEVELOPMENT WEEK

Seventy-seven IATSE Local Leaders from thirty-five Local Unions and nine Districts came together to enhance their leadership skills during IATSE Leadership Development Week in Philadelphia, PA from May 1 – 5, 2023. Eight courses were offered: Labor Law, Communication Fundamentals, Mental Health First Aid, Braving Challenging Situations Through Effective Online Communication, Running Union Meetings that Build Union Power, Collective Bargaining, Local Union

Trustee Training, and Forming Effective Teams in Challenging Times. Leaders enrolled in anywhere from one to three courses, customizing their week to suit their individual educational goals. IATSE Local Leaders learned from top labor educators and connected with fellow IATSE leaders from across the United States and Canada. Check iatse.net frequently for education and training announcements, including another Leadership Development Week, November 13 -17, 2023.



Local Union Trustee Training

Suzanne E. Abbott, 751
Daniel Amadie, 8
Robert Beck, 491
John Chu, 122
Jen Cox, 161
Craig S. Dodge, 97
Jeffrey Enssle, 306
Spencer Fredricksen, 793
Edward J. Haubert, 8
Nowell Helms, 122
Anthony Karlic, 729
Michael J. Leifer, 97
Richard L. Lieberman, 52
Steven G. Linger, 793
John Lott, One
Amanda L. Lynch, 161
Sean Lynch, 751
Connie Mangilin, 161
Lisa Burke Lee Mitchell, 665
Morgan R. Muta, 488
Andrew J. Nagy, 306

Iris Ng, 52
Roger T. Oda, 839
Earl Perdue, 793
John Petrick, 8
Jacqueline Saint Anne, 892
Max A. Schwartz, 728
Mikael Sharafyan, 829
Kenneth Stanton II, 487
Michelle Whitaker, 751
Arthur Wilson, 665

Running Union Meetings That Build Your Union Power

Joseph W. Baliski, 8
Angela L. Johnson, 798
Jenny Kane, 52
Matthew J. McIntyre, 8
Carl Mulert, USA829
L. Neftali Nieves-Reyes, 494
Monique Perro, 856
Natalie Robin, USA829
Brigitta Romanov, 892

Christopher Ruble, 22
Reuben Starr, 8
Nicholas D. Ward, 480
Brook H. Yeaton, 478

Collective Bargaining

Nicholas Arancibia, 22
Tricia Barnes Vargo, 8
Diana Bartosh, 118
Tobey Bays, 44
Ricardo L. Bernardino, 7
Karim Boyd, 8
Michael Fewx, 306
Joel Galarza, 80
David J. Gersten, 18032
Frank Grasso, 8
Brad Greenspan, 798
Phil L. Jaynes, 720
WM Dusty Klatt, 52
Patrick S. Landers, USA829
Brad Marlowe, 504
Charles E. Meere III, 52

Alyssa Motschwiller, USA829
Kurt T. Musser, One
Cricket S. Myers, USA829
Roman M. Neubacher, 667
Max Peterson, 7
Heather Richardson Albee, 798
Rina L. Saltzman, 18032
Monique R. Walker, 21

Braving Challenging Situations Through Effective Online Communication

Michael A. Billings, 891
Doug Boney, 892
Kylif Davis, 8
Colleen A. Glynn, 11
Hailey M. Josselyn, 480
Margo K. McKenzie, 891
Kyle McMenamin, 8
Andrew "Roo" Oyaas, 491
Tim Reinhart, USA829

LEADERSHIP DEVELOPMENT WEEK MAY 1-5, 2023 • PHILADELPHIA, PA

Labor Law

Tricia Barnes Vargo, 8
Diana Bartosh, 118
Tobey Bays, 44
Karim Boyd, 8
Joel Galarza, 80
Frank Grasso, 8
Brad Greenspan, 798
Connie Mangilin, 161
Brad Marlowe, 504
Matthew J. McIntyre, 8
Corey L. Moore, 80
Brian Munroe, 74
Kurt T. Musser, One

Cricket S. Myers, USA829

Roman M. Neubacher, 667

Monique Perro, 856

Tim Reinhart, USA829

Heather Richardson

Albee, 798

Christopher Ruble, 22

Reuben Starr, 8

Nicholas D. Ward, 480

Brook H. Yeaton, 478

Communication Fundamentals

Nicholas Arancibia, 22

Ricardo L. Bernardino, 7

Michael A. Billings, 891

Doug Boney, 892

David J. Gersten, 18032

Phil L. Jaynes, 720

Angela L. Johnson, 798

Hailey M. Josselyn, 480

WM Dusty Klatt, 52

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Charles E. Meere III, 52

L. Neftali Nieves-Reyes, 494

Andrew "Roo" Oyaas, 491

Max Peterson, 7

Brigitta Romanov, 892

Rina L. Saltzman, 18032

Mental Health First Aid

Joseph W. Baliski, 8

Larry Barnes, 8

John Chu, 122

John Damiani, 8

Kylif Davis, 8

Nowell Helms, 122

Elise Hurley, 799

John Petrick, 8

William Thompson, 8



LEADERSHIP DEVELOPMENT WEEK MAY 1-5, 2023 • PHILADELPHIA, PA

Forming Effective Teams in Challenging Times

Joseph W. Baliski, 8
Tricia Barnes Vargo, 8
Diana Bartosh, 118
Tobey Bays, 44
Michael A. Billings, 891
Doug Boney, 892
John Chu, 122
Jen Cox, 161

Michael Fewx, 306

Brad Greenspan, 798

Nowell Helms, 122

Phil L. Jaynes, 720

Angela L. Johnson, 798

Hailey M. Josselyn, 480

Jenny Kane, 52

WM Dusty Klatt, 52

Patrick S. Landers, USA829

Amanda L. Lynch, 161

Connie Mangilin, 161

Lisa Burke Lee Mitchell, 665

Kurt T. Musser, One

Cricket S. Myers, USA829

Roman M. Neubacher, 667

L. Neftali Nieves-Reyes, 494

Roger T. Oda, 839

Andrew "Roo" Oyaas, 491

John Petrick, 8

Monique Perro, 856

Heather Richardson

Albee, 798

Natalie Robin, USA829

Brigitta Romanov, 892

Max A. Schwartz, 728

Nicholas D. Ward, 480

Brook H. Yeaton, 478

EDUCATION AND TRAINING

International Vice President Michael F. Miller, Jr. and General Secretary-Treasurer Wood are pictured with the instructors and graduates of the training that took place at the West Coast Office.



SECRETARY TREASURER 2.0 DECEMBER 2-4, 2022, LOS ANGELES, CALIFORNIA.

David W. Abbott, 706	Janis Gohman, 504	Christopher T. Ruble, 22	Lauren R.K Stewart , 118
Aaron M. Albucher, 871	Leyna E. Haller, 209	Lex Savko, 857	Frank Taylor, 2
Anthony J. Barracca, 476	Jonathan D. Hicks, 442	Marisa W. Shipley, International	David I. Weigant, 720
Tiffany Boivin-Brawley, 634	Abby L. Hilton, 479	Julie A. Socash, 706	Karen J. Westerfield, 706
Shawn O. Christensen, 665	Kenn A. Kaye, 414	Katie Sponseller, 871	Paula S. Yablonski, 300
Adriana De La Cruz, 80	Wendy McCay, 769	Elizabeth E. Spottswood, 28	Brook H. Yeaton, 478
Casey A. J. Downes, 856	Susan Gaedke McGill, 484	Rebecca Puck Stair, 480	Lisa E. Yimm, 28
Jillian Clark Gibson, 868	Chris Nadon, 58	Reuben Starr, 8	Jamie Young, 80

During the training, attendees gained hands-on experience in the advanced work in issues of Financial Record Keeping, IATSE procedures, Fiduciary Responsibility, and more.



I. A. T. S. E. Local Union Trustee Training

November 4 - 5, 2023 | Los Angeles, CA

You **MUST CURRENTLY HOLD OFFICE AS A TRUSTEE** in your Local Union to attend this training. One application may be submitted for up to three trustees per Local. You may also submit a separate application for each trustee if that is more practical. Prior attendance at IATSE Officer Institute is NOT required for this class. Preference will be given to Local Unions who can send more than one Trustee to this training. Space for this class is limited. Locals are encouraged to apply early.

The IATSE International reserves the right to accept or reject all applications.

Participants are required to attend all classes to graduate and to receive their certificate.

AUTHORIZATION FROM THE LOCAL UNION EXECUTIVE BOARD: THE IATSE WILL VERIFY YOUR APPLICATION WITH YOUR LOCAL		
LOCAL NUMBER	LOCAL UNION OFFICE PHONE	LOCAL UNION CITY, STATE
I certify that I.A.T.S.E. LOCAL _____ endorses the enrollment of the applicants listed below in the I.A.T.S.E. Local Union Trustee Training.		
SIGNED		DATE
TITLE		
APPLICANT NUMBER 1:		
LAST NAME	FIRST NAME	MIDDLE INITIAL
NAME AS YOU WISH IT TO APPEAR ON DIPLOMA, if different from above:		
HOME PHONE	CELL PHONE	WORK PHONE
EMAIL ADDRESS (please print)		SOCIAL MEDIA HANDLES/USERNAMES, IF APPLICABLE:
APPLICANT NUMBER 2:		
LAST NAME	FIRST NAME	MIDDLE INITIAL
NAME AS YOU WISH IT TO APPEAR ON DIPLOMA, if different from above:		
HOME PHONE	CELL PHONE	WORK PHONE
EMAIL ADDRESS (please print)		SOCIAL MEDIA HANDLES/USERNAMES, IF APPLICABLE:
APPLICANT NUMBER 3:		
LAST NAME	FIRST NAME	MIDDLE INITIAL
NAME AS YOU WISH IT TO APPEAR ON DIPLOMA, if different from above:		
HOME PHONE	CELL PHONE	WORK PHONE
EMAIL ADDRESS (please print)		SOCIAL MEDIA HANDLES/USERNAMES, IF APPLICABLE:
AUTHORIZATION FROM APPLICANTS:		
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.		
APPLICANT NUMBER 1 SIGNED		DATE
APPLICANT NUMBER 2 SIGNED		DATE
APPLICANT NUMBER 3 SIGNED		DATE
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

IATSE ENTERTAINMENT & EXHIBITION INDUSTRIES TRAINING TRUST FUND

PROVIDING TRAINING OPPORTUNITIES FOR THE IATSE WORKFORCE

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LinkedIn Learning Subscription

LinkedIn Learning has over 20,000 courses, with around 60 new courses added every week, so you can always access high quality, up-to-date content. Courses are available in 10+ languages including English, French, and Spanish!

Learn more here: iatsetrainingtrust.org/lil

TTF AV Video Series Learning Path

We created an eight-part AV video series learning path for IATSE workers who want to advance their audiovisual skills. To access these videos, sign into your LinkedIn Learning account and search for TTF AV Video Series.

New! LinkedIn Learning Local Union Curator

The new LinkedIn Learning Curator role replaces the role of Sub-Admin and gives local unions the ability to customize training even more.

- 🔑 **Upload custom content:** Upload your own course materials like videos, slide shows, and documents. Custom content can only be edited and deleted by the Local Union Curator, so it's private and secure.
- 🔑 **Link to outside content:** Insert a link to outside content into a learning path, such as a YouTube video, a video hosted on your website, an online response form, an online resource, or a webpage.

🔑 **Create and recommend learning paths:** Create custom learning paths for different crafts using courses offered by LinkedIn Learning, your own custom content, or a combination of the two. Recommend your learning paths to one, some, or all your local workers.

🔑 **Assign content:** Assign your learning paths and include a due date for time sensitive training programs.

🔑 **Track progress and completions:** Track the progress and completions of your recommended learning paths.

Learn more here: iatsetrainingtrust.org/lil-curator

IATSE COMPUTER ESSENTIALS CURRICULUM UPDATED

In collaboration with the IATSE Education and Training Department, the IATSE TTF is proud to announce that the IATSE Computer Essentials curriculum has recently been updated and is now available for all local unions to use.

The IATSE Computer Essentials course is a comprehensive, user-friendly training that covers the basic knowledge that is required for an individual to use their personal desktop or laptop computer.

Learn more here: iatsetrainingtrust.org/computer-essentials

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admin.iatse-intl.org/Bulletin.aspx



Televised Sports Through Time

The story of televised sports is the story of television itself. How we receive our sports content is evolving, and has been since the earliest days of broadcast TV.

GEN 1

Most of us have some recollection of TV from our childhoods that is different from now. The older among us remember a far different version, novel and almost pure by comparison. Content was limited as we clunked that rotary dial through its offerings from channels 2-13. These analog signals in VHF (very high frequency) bands delivered the three-letter national networks NBC, CBS, and ABC, among others by towering antennas on the tallest buildings, or at the edge of town. The big dial was mainstream TV with mostly national programming in the evening but still very local programming during the day. These were strong signals reaching beyond the city limits, even overlapping with other cities' VHF signals in rural communities, sometimes leaving the weather to determine what signal hit the screen. Larger cities also had a few independent (non-affiliated) channels on the VHF dial, some of which focused heavily on local sports content.

Always on the big dial but never a VHF signal, Channel 1 became Channel U as UHF (ultra high frequency) stations were licensed across the US. Like the non-affiliated VHF channels,

the UHF channels 14-99 were independents. Community programming and Big-3 sitcom reruns were common fare on the U dial. Hogans Heroes, Petticoat Junction, even pre-WW wrestling come to mind, because every UHF channel picked, produced, or purchased its own content so none two were likely the same. And here was the opportunity for local sports: The big affiliates on 2-13 were committed to their national programming and the average homestand of your favorite team just didn't qualify as national content. The UHF operators had very local freedoms, so televising the home team to the home audience was not just a good use of their airtime, it was a vital new piece of the pro-sports model, allowing teams to reach (read market to) fans who had otherwise been listening season long to the radio. In

large parts of the US, if you watched live sports in the 70s and early 80s, you did it on a UHF antenna.

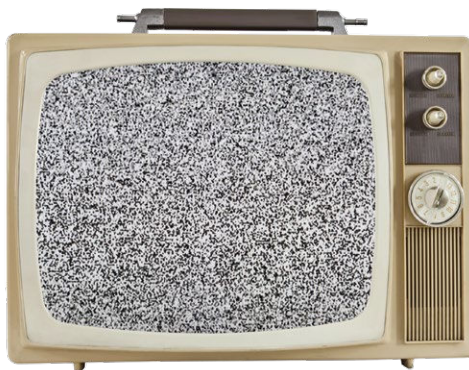
Also a firmly imprinted memory: Those UHF and VHF stations went dark every night, as the transmitters were shut down.

A fresh start was had each morning, when the transmitters were powered back up. Morning content was local, mostly, so you could get your home team scores, and maybe some affiliate footage from the event – footage as in film, which was processed overnight and projected onto a video lens live in the TV station. Later it was video, of course, a natural fit for sports even though image quality in early video was inconsistent. And sports television thrived in the new video age.

GEN 2

Enter cable television in the late 70s. If you were an early subscriber, you saw things you hadn't imagined. And instead of the National Anthem ending the broadcast day at midnight (or 1:30am

Those UHF and VHF stations went dark every night, as the transmitters were shut down.



after Benny Hill on Saturdays), cable gave us 24-hour MTV, HBO, some scrambled content you could almost make out, and a whole new way to watch sports. National sports channels like ESPN would flourish, but regional coverage of the pro teams, home teams in every home market got a steady boost as well.

The development of Regional Sports Networks (RSNs) didn't all happen at the same time, but teams across the nation gravitated to varying partnerships with newly formed local sports networks. The professional leagues still owned their product, and sharing the broadcast rights meant sharing the costs of the broadcast as well as the profits. So the RSNs, or something similar, took hold in nearly every pro market as a means to deliver the home team into every home fan's living room. Team management, local branding, and loyal local crews were part of something new and significant; a perfect fit for the expanding cable platforms. Veteran IA members speak fondly of those good ole days in sports broadcasting, not necessarily about the money but often about the family feel and appreciation for the technicians' contribution to these broadcasts.

The RSNs weren't immediately the principal employers, though. Sports crews in disparate markets were engaged in varying ways. Equipment providers, a.k.a. trucking companies also managed crewing in some markets and were among our earliest broadcast employers under contract. Many crewing-only companies would be signatories, as well, grown out of hard working crew with touch in their own local markets. Over time, the trucking companies were more about providing equipment and less about providing crew, and crewing companies would increase their share

as the second and third decade of cable sports rolled on. Still, the RSNs from Fox, Comcast, and the various derivatives of Warner/Spectrum/ATT held a majority of the primary contracts. The RSNs did most of the hiring and in some cases they still do. Increasingly, though, highly specialized crewing entities like Program Productions, Pettigrew Crewing, and Pacific Coast Crewing are the broadcast employers of record. The rise of crewing companies is easy enough to track. Managing labor is a specialized skill and multiple RSN executives have confided that crewing isn't a business they want to be in. But changes in the economics of the RSNs now puts many of the RSNs themselves in jeopardy.

The pandemic contributed greatly, accelerating changes in the way sports content is produced, distributed, and consumed. Even before the pandemic, the dissolution of Fox gave notice that broadcast norms were not fixed. In the time since, every CEO in the broadcast sphere has been tasked to develop and monetize internet-based content. Viewers tend to watch sports live (more than other kinds of entertainment), so televised sports has likely helped prolong cable TV's viability. Streaming, DTC (Direct to Consumer), and other versions of non-cable-based delivery seem direct competitors for the current RSN model, even if their actual economics and means of distribution are still somewhat hypothetical. So, while we're not often asked for input on industry trends, we're certainly capable observers as escalating costs for rights packages, player salaries, and debt service make this latest evolution in RSNs seem a Survival of the Fittest - where few seem fit to survive.

As we take this issue to press, there are active non-payments and a purpose-

ful furthering of RSN bankruptcies; there are frequent notices of intent to cutback on the size of some productions; there are lawsuits over structural changes in rights deals; and there are RSNs in the mix that have chosen to simply walk away (with complicated economic unwindings, perhaps not that simply). But there are also seemingly healthy RSNs still going, and even newly formed RSNs indicating death knells for the old model may be premature.

NEXT GEN

Has cable had its "good run"? forty plus years. The cord cutting generation certainly believes so. Still, we see active efforts to preserve some versions of the RSN model. In spite of the various leagues' Apps and dedicated networks, the RSNs are still good team partners and invested story-tellers, critical in delivering your team to your television. In the end, it may not matter if your new-styled RSN is part of an over-priced cable package or a niche product among your chosen subscriptions, you'll likely still have the option to watch it on your TV.

Far more important: the challenge for the Department is to stay vigilant in the fog of changing employers. Media company re-orgs are certainly nothing new, but we're witness to this war of innovation, searching for the next best way to sell sports to sports fans. Mindful of AI and any other ways to automate the product, we continue to bargain over sports on TV. Whether employment of broadcast technicians goes increasingly to crewers, or to leagues, or to internet companies, or to entities that don't yet exist, we continue to represent a critical piece of the live sports broadcast: the live sports crew.

Structure for Strength

The Stagecraft Department is experiencing continued growth opportunities in 2023. Coordinating tens of thousands of members, hundreds of Locals, and dozens of crafts to take advantage of this growth is a formidable challenge. Structure and coordinated planning put us in a position to meet the challenge. Member participation will determine the strength of the structure.

The International structure is made up of departments, crafts, Locals, and members. The foundation of the structure is built on the members. The strength of each member having direct impact on the strength of the structure. By investing in yourself, you help both yourself as an individual and your organization.

Invest in yourself. IATSE Members have access to an array of training opportunities. Go online to the iatsetrainingtrust.org website and take an online course. Many of these courses online take less than an hour to complete. Your completion of a course increases your value in the industry, adds to your resume and strengthens your union's bargaining position with Employers.

Get your safety and industry certifications. The standardization and nationalization of the Live Event Industry includes national standards requiring recognized certifications.

Organization through certification is no longer coming it's here, and will continue to be a driving factor as to who does the work in the Live Event Industry. Help yourself get employed and help your union secure the work by getting your OSHA, Rigging and other industry certifications.

Invest in your union. There is no "I" in team but there is a "U" in Union. A bit corny but true. Your involvement at the Local's membership meeting makes a difference. The collective voice, input, and participation of members at meetings discussing contracts, training, organizing, and activism strengthens the Local. There are other ways to invest in your Local. Volunteer to coordinate an activity, serve on a committee, donate to the PAC, participate in the Local's election process.

Become an organizer. The Live Entertainment Industry is a small universe. Many of us know the unrepresented workers in our

jurisdiction. Introduce yourself, get to know the unrepresented worker, talk to the person about your union experience, be honest. You don't always need a title to help organize. Worker to worker organizing often gets the best results. When in contact with potential organizing targets, always work through and keep the Local leadership informed. Share your information with your Local to develop a strategic plan that strengthens the Locals position in the market. Your tomorrow is determined by actions today. Invest in your future by doing something today.

How do you coordinate tens of thousands of members, hundreds of Locals, and dozens of crafts to take advantage of this growth opportunity... One member at a time. Invest in yourself, invest in your union. There is not a better investment you can make to secure your future.

LOCAL ORGANIZING ACTIVITY

LOCAL	EMPLOYER	UNIT
28	BODYVOX	STAGEHANDS
154	OREGON SHAKESPEARE FESTIVAL	STAGEHANDS
IATSE	FAYETTEVILLE	STAGEHANDS
690	ENGLERT THEATER	STAGEHANDS
784	SF OPERA SHOP	WARDROBE
720	ALLEGiant STADIUM	STAGEHANDS
IATSE	THEATRICAL RESOURCES	STAGEHANDS
7	DCPA	STAGEHANDS
488	SEATTLE OPERA WIG SHOP	HAIR/MAKEUP
2	STEPPENWOLF THEATER	STAGEHANDS
2	ROSALIND FRANKLIN COLLEGE IT	STAGEHANDS
11	STEELMAN PRODUCTIONS	STAGEHANDS
195	STEELMAN PRODUCTIONS	STAGEHANDS
B4	LEADER BANK PAVILION	FRONT OF HOUSE
285	NEW RIVER CASINO	STAGEHANDS
306	SVA THEATER	PROJECTION
799	PHILADELPHIA BALLET	WARDROBE
IATSE	ON YOUR FEET TOUR	TOURING
720	BROOKLYN BOWL	STAGEHANDS
191	FIVE FLAGS CENTER	STAGEHANDS
647	BARBARA MANN SUNCOAST ARENA	STAGEHANDS
B-18	CHASE CENTER	FRONT OF HOUSE
B-192	PANTAGES THEATER	FRONT OF HOUSE

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Recruit, Rinse and Repeat

2023 has seen an incredible resurgence of work in conferences, conventions, tradeshow, and other live events. Many of our Locals have had difficulty finding technicians to fill work calls and Employers are struggling to fill positions they furloughed during the pandemic. Loss of institutional memory and no time to train new hires is impacting both sides of the equation.

Responses to address the shortages started with increased wages. The industry should have recognized long before the pandemic that low wages were hampering employee retention. Venues and Contractors have also addressed their shortages by learning to do more with less staffing. Event programming has altered, eliminating some labor-intensive components, condensing room layouts and changeovers. Venues are rethinking staff roles and restructuring their organizations to be more efficient. Many of the department silos that existed prior to the pandemic are gone, cross training staff to expand service to events.

Addressing our Locals' labor shortages is made more difficult by the venue and contractor changes. Show site personnel know less about the overall flow of setup resulting in more last-minute call changes and confusion on floor assignments. For our Locals where large shows require large crews, it is an

opportunity to organize. Traditional recruiting methods such as social media, open registrations, or posting openings on the Local's website are effective in the short term to fill the immediate needs of the dispatch system. However, we should all be looking at the long-term needs of our crafts with a focus on expanding our jurisdiction and increasing our membership.

Organizing new referents will be easy if they are consistently dispatched to work. But how do we retain skilled workers and recruit them as members to address the long-term sustainability and growth needed in our dispatch systems?

The first principle of trade unionism is collective action: uniting workers toward a community of interest. Without unity, nothing of significance can be achieved and we will end up with a nonunion freelance workforce, competing with us in our jurisdictions. A simple solution to create unity is early exposure to trade unionism through new

hire orientations. Following orientations up with a clear path to membership will help to solidify their interest.

The IATSE has presentations available to help Locals establish rapport with new hires, including The IATSE Road Show: Why Unions Matter. Informing new hires of the excellent benefits and training available through our contracts provide gives us a significant advantage in recruiting new workers. Once they have received an orientation on trade unionism, we can open them up to opportunities available through programs like A/V Basics, OSHA 10 and 30, rigging safety, AVRT, and ETCP.

Ongoing recruitment of workers to fill the needs of our employers is essential to the future of the tradeshow industry. The Tradeshow department is here to assist your Local with new referent orientation and developing pathways to membership. Send requests to tradeshow@iatse.net.



By Kent Jorgensen,
Chairman, Safety Committee

SAFETY ZONE

REPORTING A JOB HAZARD: IATSE SAFETY HOTLINE

The General Duty Clause in OSHA says “an employer shall provide employment and a place of employment which are free from recognized hazards...” But, how does an employer know that there is a hazard in the workplace? After the employers’ responsibilities, there are some for employees. OSHA says as employees, we are supposed to help the employer fulfill their legal obligations. One of those responsibilities is to report hazards to our employer.

This makes sense. Employers are not always knowledgeable of our job responsibilities. They seldom come to our workplaces. Most have never been involved with the nuts and bolts of producing a tradeshow, live event, stage production or moving picture production. Reporting the hazard protects us and our coworkers. And, as the qualified people assigned to do the job, and if the employer is following OSHA, they want us to report hazards so they can correct them.

In an OSHA perfect world, employers would have a safety plan to train and encourage workers to identify and report hazards. Employees would have no fear of following the steps to report a hazard when it is found. Upon receiving the report, the employer would correct the hazard. No one would get sick or injured, no regulatory citations would be filed, and it would save money by avoiding an accident.

But we don’t live in a perfect world. OSHA and unions do not exist because of good, beneficent employers. And, even for those employers who are on board with safety, our industry has come to safety late. Most workplaces don’t have a working occupational health and safety program. We have strange workplaces with weird hours and work situations with both common and uncommon safety issues that change daily.

How does someone report a hazard in our entertainment workplaces?

The best, most effective way to report a hazard is to your employer. Employers are supposed to have a protocol for doing this. Some do, but most do not. The protocol usually has either a safety department with people and numbers to report to, or you let the person that oversees your work, and they will run it up the chain of command. If there is no protocol, then find someone in management and report the hazard to them.

Now there are times when telling management about a hazard is a problem. Fear of retaliation, no management person available or time of day may make a crew member hesitate to come forward and make a report. In these cases, the next method to deal with reporting is by calling your Local. Your business agent will know the parties involved, and they will know

the workplace and contracts. They should be able to get the employer to correct the problem.

If there is a problem with contacting your Local, then you can contact the IATSE Safety Hotline. This hotline was started about seven years ago by the leadership of the International so IATSE members could have a place to report urgent safety issues. The hotline has evolved so members can also report harassment and bullying issues.

When you call the hotline (844-IA AWARE, 844-422-9273), you will talk to an answering service person. While the caller can remain anonymous, they will be asked a number of questions: phone number, name of employer, show name, the member’s Local. There is no obligation to answer all or any of the questions, but the more information the hotline gets the easier and faster an issue can be resolved. The caller can either leave a message or talk to an IATSE safety representative who will begin handling the issue. Depending on the circumstances, the safety representative will contact the Local’s representative and assist them with the issue, or call the employer directly. Most issues can be corrected without revealing the identity of the caller. If correcting an issue requires identifying the member it will be the member’s decision on proceeding. A member’s identity will not be revealed without that member’s permission.

It is very important to report hazards in our workplaces. Do not assume that production is aware of a problem. Many calls come in with members angry that they are being exposed to some hazard and nothing is being done about it. It turns out that when the employer is contacted this is the first they have heard about the issue, and they correct it right away.

There are a number of good reasons to exercise your responsibility of reporting a hazard. It saves time and money. It helps the employer follow regulations. But, most importantly, it prevents injuries and illnesses. At the end of the day, there is no show that is worth getting hurt over. We want all of our sisters, brothers and kin to go home not leaking or limping.

STEP TO REPORT A WORKPLACE HAZARD:

- Remove yourself and others from the hazard
- Report the hazard to your employer
- Report the hazard to your Local
- If there is a problem with reporting to the employer or Local, call the IATSE Safety Hotline: 844-IA AWARE, 844-422-9273

DIVERSITY, EQUITY AND INCLUSION

IATSE LAUNCHES A FIRST EVER MEMBER CENSUS

On July 10th, 2023, IATSE will launch the first-ever Member Census. This is a union-wide effort to understand important information about the Union's overall membership and to count every member, identify future needs, determine how best to use resources, and see who makes up our membership.

The 2023 Member Census is a culmination of 2.5 years of work of the IATSE Diversity, Equity, and Inclusion Committee in collaboration with several IATSE departments and committees, including the Canadian Department, Education & Training, Communications and Political Departments and the Pride and Women's Committees. In 2021, the DEI Committee proposed and was granted approval from the International General Executive Board to develop a membership survey. Additionally, IATSE delegates at the 2021 Quadrennial Convention passed a resolution to collect and report on the membership's demographic information.

IATSE has partnered with the Worker Institute at the Cornell School of Industrial and Labor Relations to conduct the Census. The Worker Institute is uniquely positioned to support IATSE's work as they are grounded in union values and have a long history of supporting labor unions in achieving their goals and broader vision.

The 2023 Member Census is a historic opportunity to begin the process of counting every IATSE member and for locals to get a true reading of their membership. The theme of the Member Census is "IATSE Counts," signifying our intention to see and reach all members and to unify in solidarity to set a strong foundation for future union initiatives.



2023 Member Census
powered by:
ILR Worker Institute
#IATSEcounts



Some practical information about the Census:

- The Cornell Worker Institute is developing the Member Census questions with the help of the IATSE Census Development Group.
- The Census will be offered in three languages – English, Spanish and French.
- Cornell Workers Institute will process all Census information and responses using their secure and proven software.
- Census responses are confidential and anonymized, meaning names will never be tied to individual responses or shared with IATSE.
- The Cornell Worker Institute and IATSE have informational websites that contain up-to-date information about the Member Census, including FAQs, took-kits, info on the team behind the Census, and more.
- The Member Census launches on July 10th, 2023. Members will get an email from the Cornell Worker Institute with an invitation to take the Census through a personal link. Cornell will also provide a general link on their IATSE Census website for those that are unable to access the Census through email.
- The Member Census will remain open until the end of September, to accommodate the end of the District

Convention meetings and the 2023 District Educations Sessions.

After the Member Census closes, the research team at Cornell Worker Institute will analyze the results in the fall and prepare a report on the results. An official report will be presented to IATSE leadership at the General Executive Board meeting in January 2024. After the GEB, the IA will share individual Local results with Local leaders.

Results of the Member Census will provide valuable insights into the current state of our membership and help to inform future actions. Much like the US census, this will be a tool to gain insight that we can use that will tell us who we are and where we are going. Data from the census can provide us with a wide range of decision-making to determine Local needs and to develop plans for organizing, education, outreach, and bargaining. By participating in the Member Census, you are helping to shape the direction of IATSE and ensure that our Union's actions and priorities reflect our needs and experiences of our diverse membership. We invite and encourage all IATSE members to engage in this opportunity for each member to be seen and counted and for our whole Alliance to be part of history as we shape our future.

WHY SHOULD WE WORK SUSTAINABLY...

As an industry, it is crucial that we acknowledge the impact our lifestyle and working practices have on the environment and adopt environmentally responsible practices. Most union members do not wake up with the intention to cause harm to the planet, but we need to be aware that our behaviors and choices as workers and consumers play a significant role in shaping our future. Thus, it's essential to make conscious decisions about how we live, work, and play while considering the environmental impact. Our working future depends on it.

We all know films, television, concerts, commercials, and performances leave a significant environmental impact by consuming vast amounts of energy and resources while generating a substantial quantity of waste. During the production of a single film set, it is estimated that over 340 tons of trash and resource waste can be generated. While some of this waste is recycled or reused, a significant amount ends up in landfills, where decomposing can take decades or even centuries. On the live entertainment front, large music festivals can create enough waste to fill approximately eight garbage trucks a day. There is an estimate that the entertainment industry consumes around 11.3 billion kilowatt-hours of electricity per year.

The good news is the industry is making efforts to reduce its environmental impact and IATSE members have been part of the sustainability solution. Many studios have adopted sustainable production practices, such as using renewable energy sources and reducing waste. IATSE Locals have created sustainability guides and programs within their local unions as well.

How do we, as union members, work sustainability? Presently, with the approval of the Studios and employers,

property and construction crafts are donating set dressing and building materials to charities such as Habitat for Humanity. The costume department is allowed to send costume stock to other shows, repurpose old costumes, and donate excess stock to the unhoused shelters. Cities are changing laws to enable catering and crafty to donate unused food to soup kitchens or community food banks. Hair and makeup departments donate eyelash brushes to help clean animals after an oil spill, and old wigs are donated to cancer patients' charities. With the help of IA members, productions are ending the practice of using single-use plastics. All of these green practices contribute to a more sustainable industry.

Changing our work habits also produces quantifiable results. Implementing composting and recycling programs, as well as making props and set materials available for reuse, can effectively reduce waste disposal expenses by up to forty percent! Switching from bottled water to reusable bottles and water coolers has the potential to reduce water costs by over half. Using rechargeable batteries instead of disposable can reduce battery expenses by sixty percent.

But there is still much work to be done. Start educating yourself in ways to make a difference in your present job. As entertainment workers, we are known for our amazing artistry, creativity, ingenuity, hard work, troubleshooting, fixing problems, basically being the best of the best in our industry while doing it on budget, on time, and safely. We are the right union members to ensure our industry is green and sustainable. It is imperative members be part of the solution rather than part of the problem because IATSE members make the impossible possible.



The IATSE is proud to be part of this newly-formed Climate Action Working Group for the Canadian film & television industry!

L'IATSE est fière de faire partie de ce nouveau groupe de travail sur l'action climatique pour l'industrie canadienne du film et de la télévision !



IATSE WOMEN'S CONNECTION

THE MATILDA CHRONICLES

Another journey into the lost world of overlooked women achievers

Written and produced by Lucia Aloj, IATSE Women's Committee Tenth District Coordinator

VERA RUBIN, PhD 1928-2016

DARK MATTER

Astrophysicist who confirmed the existence of Dark Matter. Discovered the reasoning behind stars' movement outside of the galaxy. Pioneered work on galaxy rotation rates. Her collaborator, Kent Ford, claimed the credit.

MARGARET KNIGHT 1838-1914

INVENTOR EXTRAORDINAIRE

In 1868 she invented and patented the process and the machine to create Flat Bottom Paper Bags – still in use today! Charles Anan filed for a patent for her invention. Knight stood up for herself and prevailed in court. Other Knight inventions; window frame and sash, devices relating to rotary engines, numbering machines – has 27 patents to her credit.

ELIZABETH 'LIZZIE' MAGIE 1866-1948

GAME CREATOR

Created and patented "The Landlord's Game" in 1904. Parker Bros. and a man named Charles Darrow, went on to earn millions of dollars with "Monopoly" from the power mugging of her intellectual and patented property.

TROTULA OF SALERNO 1040'S-1097

WOMEN'S HEALTH

Here we have centuries of misogyny on parade! She was

considered the first Gynecologist, a pioneer in women's health. She wrote *Passionibus Mulierum Curandorum* (The Diseases of Women) a/k/a Trotula Major, and *Practica Secundum Trotam* (Practice According To Trota). Her authorship has been cast into doubt over centuries because historians and medical professionals were skeptical that a woman could have produced works of such accuracy and importance. This allowed male physicians over the centuries to take the credit for her work.

LOUISE CHOW, PhD - RNA SPLICING

In the process of studying the genetic organization, DNA transcription, and RNA translation of adenoviruses, she and her colleagues discovered RNA SPLICING. This finding led to her collaborator, Richard Roberts along with researcher Phillip Sharp, to win the 1993 Nobel Prize in Physiology or Medicine. Roberts' backer, James D. Watson, had Roberts prepare a report outlining his own contributions. Dr. Chow was not asked to do the same. An outrageous slight by the Nobel Committee.

EDITH BOLDERBUCK, PhD, 1915-1981

POLYMER CHEMISTRY

Dr. Bolderbuck worked for GE her entire career from 1945-1980. She has 31 patents on silicones and related materials. Developed a hard plastic, called NORYL, which was fire retardant. She was NEVER promoted at GE and went unrecognized by any scientific group during her lifetime.



VERA
RUBIN, PhD



MARGARET
KNIGHT



ELIZABETH 'LIZZIE'
MAGIE



TROTULA OF
SALERNO



LOUISE
CHOW, PhD



EDITH
BOLDERBUCK

Don't let the HIDDEN FIGURES in your Local stay hidden! Contact your Women's Committee District Coordinator and bring those women into the light.

International Transgender Day of Visibility

On the Transgender Day of Visibility, we put out the following statement which we wanted to share with you all:

Today marks the annual Transgender Day of Visibility, which occurs every year on March 31st. It's a day that aims to celebrate members of the trans community and focuses on positive visibility to help combat bias. Yet it's hard to be positive when we witness the current wave of anti-trans hate that is sweeping across the world.

According to the ACLU, in these first three months of 2023, more than 426 anti-LGBTQ+ bills have been introduced in state legislatures across the U.S. They're targeting our health care, our speech, the clothes we wear, and in some cases, our very existence. At this year's Conservative Political Action Conference (CPAC), a prominent, right-wing commentator told the crowd, "For the good of society...transgenderism must be eradicated from public life entirely".

These words are chilling, and we need to fight back against this horrific rhetoric. However, on the Transgender Day of Visibility, the IATSE Pride Committee refuses to give these transphobes the attention they want. Instead, we choose to celebrate and uplift the positive stories of our trans kin.

Two of the most famous and influential trans women of colour, Marsha P. Johnson and Sylvia Rivera, were part of the Stonewall Uprising in 1969. They, and others like them, are said to have kicked off the modern LGBTQ+ rights movement by finally standing up to the harassment and assaults.

In our industry, we have people like Elliott Page, who stars in the IATSE-shot "The Umbrella Academy". He's become one of the most visible transmasculine people in the world, and was the first trans man to appear on the cover of Time magazine. He came out in an emotional letter in which he stated, "To all the trans people who deal with harassment, self-loathing, abuse and the threat of violence every

day: I see you, I love you and I will do everything I can to change this world for the better."

And, even with so many anti-trans bills being introduced, we have strong allies in the government. Nebraska State Senator Machaela Cavanaugh vowed to "burn the legislative session to the ground" over a bill that is seen as anti-trans. Although not trans herself, she has spent weeks filibustering every bill that has come up for debate to prevent LB574 from passing. "We are seeing legislatures attacking, targeting, dehumanizing, and demoralizing a specific population of people. If we don't stand in the way, we may as well be joining the attack," she has stated.

And she's right. We need everyone to stand together, against the hate, to both uplift our trans kin, and to fight back against those who wish us harm. Using the power of our union, our voices, and our votes, we can make a difference.

Together we rise.



ACT NOW TO PROTECT TRANS LIVES.
GO TO THIS LINK TO SEE ACTION ITEMS IN YOUR STATE:
[HTTPS://WWW.TRACKTRANSLEGISLATION.COM/ACT-NOW](https://www.tracktranslegislation.com/act-now)

New York Local Celebrates Gold Card Member

John Schwanke's professional background started with Disney in Burbank, California as a lighting and scenic designer. In 1974, he joined Feller Scenic Studios as the General Manager and by 1977, he was a proud member of Local 311. And then with a new shop, Theatre Techniques Associates, Inc. John served as the Vice President and General Manager, the shop was honored by the International as shop #1 of the I.A.T.S.E. under the leadership of International President Alfred W. Di Tolla.

John also served as Local 311's Vice President. In 1988, he sold his interest to East Coast Theatre Supply, Jere Harris. John was also instrumental as Secretary for Quartet Theatrical Draperies, Inc. and Vice President of Peter Feller Associates, a consulting firm. In addition, he worked as the Head Carpenter/Head Props on many Broadway shows which include Cats, Annie, Wonderful Tennessee, and his last show Beauty and the Beast. John is also coming up on his gold cards for Screen Actors Guild and Actors Equity, a trifecta. In 2002, he wrapped up his professional career as

Director of Business Development for the Production Resource Group.

John has been an instrumental player in the development of scene shops in

the Middletown, NY region, shops that Local 311 now services. Congratulations Brother Schwanke on an outstanding career and receiving your gold card!



PAT WHITE RECEIVES VISIONARY AWARD

Congratulations to IATSE Education and Training Director, International Trustee, and Local 764 President Pat White on receiving the Visionary Award from New York City Central Labor Council, AFL-CIO.

The IA and the NYC labor movement have both greatly benefited from your vision and leadership!



IATSE VISITS THE YUKON TERRITORY!

Funding from the Government of Canada through the Canada Performing Arts Workers Resilience Fund afforded the IATSE many exciting opportunities to bring unprecedented levels of training to all corners of the country. Perhaps one of the most exciting opportunities was to bring the IATSE to the city of Whitehorse, Yukon Territory in Northern Canada! Here we see Local 300 member Rick Boychuk – who is also a professor of Theatre History at the University of Saskatchewan and author of *Nobody Looks Up: The History of the Counterweight Rigging System* - teaching local stagehands the finer points of Fly Systems and Counterweight Rigging at the Yukon Arts Centre.



LOCAL 873 EXPANDS ON DEI WORKFORCE DEVELOPMENT: CINESPACE STUDIOS & LOCAL 873 PARTNER ON CINECARES PROGRAM

On April 18th Toronto's Cinespace Studios announced their partnership with Local 873 in launching the CineCares Workforce Training Program. The program focuses on providing training through paid, on-set work placements - and Local 873 permittee status to individuals from under-represented communities. The on-set training will take place on Local 873 signatory productions being shot on the Cinespace Studio Campus in Toronto. To achieve the goal of diversifying Toronto's crew base, the program has engaged The Indigenous Screen Office (ISO), POV, and BIPOC TV & Film as their first community partners. The first four trainees recently started the work placements in the Props, Set Decoration, and Grip departments.

The CineCares Program adds to Local 873's existing DEI workforce development program partnership with the City of Toronto and CEE Centre For Young Black Professionals, and it comes on the heels of the Local launching its Respect in the Workplace online training course. The new online course has a significant focus on Diversity, Equity and Inclusion and is mandatory for all members and permittees to complete (and retake every two years) in order to remain eligible for dispatch on signatory productions.

Local 873 President Angela Mastronardi stated, "We are happy to partner with Cinespace Studios for the first time for this valuable workforce development program. The initiative will give participants from under-represented communities the opportunity to learn the skills and gain the experience needed to pursue employment in the industry, which we hope will lead to long and prosperous careers for them all." For more info on the CineCares program launch, please read the news release.



IATSE Members Unite for May Day Rally and March



To kick off International Workers Day, on Monday, May 1st, IATSE Los Angeles Locals took to the streets to demonstrate that there's strength in solidarity and amplify the support for workers' rights.



GROUND BREAKING CEREMONY FOR LOCAL 212 TRAINING CENTRE DRAWS DIGNITARIES

On April 17th 2023, Local 212 in Calgary broke ground on a 10,000 sq. ft. training center. The new facility will provide access to high-quality training and education opportunities in Southern Alberta. Those in attendance had the opportunity to view drawings and blueprints of the new training center which provided a glimpse into the future of entertainment industry education and training in Southern Alberta. Dignitaries representing IATSE included: General Secretary-Treasurer, James B. Wood, Director of Canadian Affairs and International Vice President, John Lewis, and International Vice President and President of Local 212 Damian Petti. Joining IATSE representatives were: Hon. Brian Jean, Minister of Jobs the Economy and Northern Development, Hon Rachel Notley, Leader of the Official Opposition, and Hon. Doug Schweitzer, Former Minister of Jobs the Economy and Innovation. If all goes according to schedule, the project should be completed by May 2024.

Also Pictured With Shovels, Local 212 Executive Board Members (L to R) Peter Hawrylyshen, Secretary-Treasurer, Gail Kennedy, Vice President, Damian Petti President, Ian Wilson, Stage Vice President and Alex Free, Motion Picture Vice President.



IATSE MEMBER SIOBHÁN VIPOND RE-ELECTED TO CANADIAN LABOUR CONGRESS

Delegates to the Canadian Labour Congress Convention were thrilled when Siobhán Vipond and the entire Team Unite slate dropped in to address the IATSE Caucus. The excitement was palpable when Team Unite was acclaimed to another term to lead Canada's House of Labour! Huge congratulations to President Bea Bruske (of the UFCW), Secretary-Treasurer Lily Chang (of CUPE), Executive Vice-President Larry Rousseau (of PSAC), and Executive Vice-President Siobhán Vipond (of the IATSE). We are so proud of you, Siobhán!



LOCAL UNION NEWS

ROBERT SCOTT RECEIVES GOLD CARD

On April 3rd, 2023, Local 158 presented longtime member Robert Scott with his Gold Card. Robert joined Local 158 on December 12, 1963, he served on the Executive Board and was also the Recording Secretary and a Trustee. He waited until 2022 to get a retirement card because he didn't want to stop doing the work he enjoyed.



Congratulations to longtime Local 158 member John Hroch on receiving his 50-Year Membership Award. Thanks John for all your hard work and contribution to the IATSE.

HOLLYWOOD YOUNG WORKERS PLAN FOR THE FUTURE

On April 15th, Hollywood IA Young Worker Coordinating Committee (HIAYWCC) members met with International Vice President Miller at the West Coast Office to discuss outreach, engagement, and education in the coming years for members and bargaining committees.



Back row – Baird Steptoe (L600 President), Yuan Anne Thueson (L705), Jason Brotman (L700), Sylvester Cetina (L892), Assistant Department Director Vanessa Holtgrewe, Matthew Borek (L600) & his adorable baby, International Vice President Michael F. Miller, Jr., Rhianna Shaheen (L871), Shiran Amir (L700), Jamie McElrath (L729), Steven Buehler (L80), Max Schwartz (L728), Greg Reeves (Business Representative L728). Front row (seated) – Nora Meek (L839), Samantha Wiener (L706), Jackie Haverland (L44), Marisa Shipley (International Representative & President L871), Nicki Duvall (L729).

LOCAL 891'S FRANK HADDAD: THE PATH TO A NATIONAL RETIREMENT PLAN FOR CANADA

From working as an arborist, to planting the seeds for a healthy retirement for motion picture workers across the country, Local 891 member Frank Haddad shares his journey into a thirty year career in BC film and how organizing solidarity to build the billion-dollar Canadian Entertainment Industry Retirement Plan (CEIRP) shines a light on the power of unionism.

Frank Haddad began working in the burgeoning BC film industry in 1991, in between seasonal work as an arborist. "It was great making money with my feet on the ground and that wasn't forty feet up in a tree," says Frank, who appreciated earning a living without having to be stuck in an office, or up in a tree for that matter.

Joining the Local 891 Greens Department led Frank into a thirty-year career in film and television production, where he helped build sets for productions such as *The X-Files*, *It's A Very Merry Muppet Christmas Movie* and *Arrow*. He ran for and was elected to the position of Treasurer — a role he held for twelve years. During that time, Frank helped carve a pathway for a healthy retirement for fellow union members and a whole new generation of workers. His leadership and perseverance helped launch a campaign of organizing entertainment workers and unions across the country to establish what would become the Canadian Entertainment Industry Retirement Plan (CEIRP).

Today, CEIRP is the savings and retirement plan for members of a vast network of unions across Canada. This year, the plan reached one billion dollars – a major milestone – and Frank was thrilled, because he knew it meant a better financial future for thousands of motion picture and entertainment workers.

Before the seeds of the plan were planted in 2004, members of the Union had no vehicle to save

for retirement. Given the ebbs and flows of work in the motion picture industry, consistently saving for the future wasn't always easy. Frank knew people, who for various reasons, hadn't put enough away for retirement and ended up in a rough situation.

By the time he became Treasurer, the Union had tripled in size, welcoming in a whole new generation of members who could end up with similar struggles if something wasn't done. Frank and other Local 891 members decided to start a Local 891 Retirement Committee. Word got out that a few other Locals were considering ways to create their own retirement plans, too. "John M. Lewis, the IATSE Director of Canadian Affairs, and I would travel right across Canada... It usually took two or three meetings with a Local to get them on board and convince them that if we all get together here is what can happen."



The hard work paid off. Now, almost every IATSE Local, Directors Guild of Canada (DGC), Entertainment Partners Canada, Actsafe Safety Association, and the BC Council of Film Unions are all part of the plan. "Because of the buying power of Local 891 and...Local 873 combined, the little Locals with two hundred or three hundred people, now their members have the same chance of having a decent retirement. But that smaller Local could not afford to do it on their own. There's just absolutely no way. It shows how unionism can work, because a union works when everybody's working together."

Being a Union member comes with many benefits, but he reminds us that they were only made possible by people working together and strategizing for positive change. "Sometimes you have to look forward," says Frank.

LOCAL UNION NEWS

A COMMUNITY-FOCUSED APPROACH TO ORGANIZING IN THE ANIMATION INDUSTRY

As in many industries, for animation workers the pandemic has meant increased remote work and reduced social interactions both in and out of the workplace. While the benefits of remote work for animation workers are many, a lot of workers tell us that they feel increasingly socially isolated from their peers. As organizers we always have to be prepared to meet people where they're at, whether they are on or off the clock. Investing in healthy communities strengthens our ability to organize and helps us to celebrate, support and grow our diverse membership.

That's why when IATSE organizers were approached to support a new monthly Vancouver Animation Meetup we were more than happy to get involved. These events kicked off in May and will run through the summer and beyond, and are aimed at getting people back together and meeting other likeminded people in the industry. The IATSE also had a prominent presence at the Vancouver Comic Arts Festival (VanCAF), which ran from May 20-21. This was a great opportunity for us to connect with artists and enthusiasts about their work and the benefits of forming a union in their workplaces. The IATSE hosted a Q&A panel where attendees discussed a wide variety of issues around their rights as studio employees. For many, this marked the start of the conversation about how to improve those protections via union membership. For the first time, we also attended the Toronto Comic Arts Festival (TCAF) and connected with animators and artists from across North America. That event had a huge turnout, and we plan on having a larger presence next year.

While a union certification is always the ultimate goal of any organizing campaign, how we get there can really matter. We are always on the lookout for more opportunities to help build organic connections among workers in the industry. Not only are many people attracted to union membership by that same solidarity and camaraderie, but strong communities also make organizing easier and more enjoyable for workers trying to form unions in their studios. Simply put, organizing works best among those who enjoy spending time with one another!



LOCAL 74 HONORS LIFETIME MEMBERS

Cheers! to Local 74 members Fred Phelan and Gene O'Donovan on receiving their Lifetime Gold cards.

Fred Phelan's Gold card was presented by Local 74 President Gardner Friscia and Gene O'Donovan's Gold card was presented by Local 74 Business Agent Jim Shea, Vice President Bob Paternoster, and newly retired member Bob Peters.



Fred Phelan (holding Gold card)



Gene O'Donovan
(holding Gold card)

IATSE PART OF COALITION CELEBRATING VICTORY FOR PUBLIC HEALTH CARE IN BC

Publicly-funded health care continues to be under attack, and the IATSE joined a coalition in BC to advocate for its importance and to fund a challenge to it by Cambie Surgeries Corporation (CSC). We were thrilled when, on April 6th, the Supreme Court of Canada dismissed CSC's attempt to overturn previous decisions made by BC's courts that upheld the BC Medicare Protection Act. The decision marked the end of a lengthy legal battle to overturn key provisions in the BC Medicare Protection Act that ensure equitable access to medically necessary services.

The decision struck down CSC's attempts to change provisions that prohibit doctors from extra billing patients (either privately or through the provincial coverage), as well preventing doctors from working in "dual practice" to give preferential access to patients who can afford to pay privately.

In denying CSC's application to appeal, the Supreme Court of Canada upholds two previous decisions made by the BC Supreme Court on September 10, 2020 and the BC Court of Appeal on July 15, 2022, which both found that the evidence before the court showed that a duplicative private-pay health care system would increase wait times in the public system and cause harm to all who depend on it.

TAKING THE YOUTH BEHIND-THE-SCENES

On May 4, 2023, the non-acting company of Les Misérables, including Local 42 member Mitch Chvala and Local 205 Member Paul Arebalo, visited Ruskin High School in Kansas City, Missouri to discuss non-acting careers in theater.

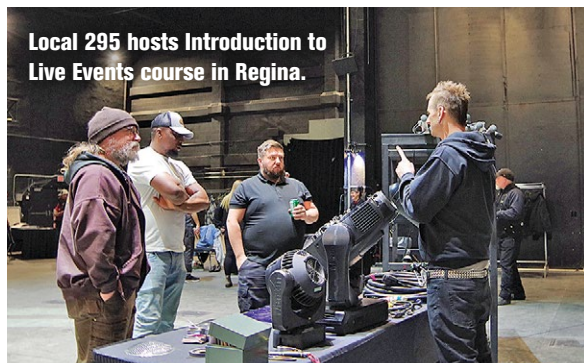


Training in Canada

In the summer of 2022, the Government of Canada created CPAWRF (Canada Performing Arts Workers Resilience Fund) to assist with industry recovery after the devastation of COVID-19. The IATSE was awarded \$900,000 to provide training to live entertainment workers across Canada, and ADC Local 659 was awarded \$320,000.

We were so successful in rolling out training that we were granted an additional \$95,000 in March of 2023. Courses were delivered at a national level as well as by local unions. In all, the Canadian Department and twenty participating Locals delivered 125 trainings to over two thousand learners. Trainings included certification courses, safety

classes, health and wellness, inclusion in the workplace, anti-bullying, and a lot of craft skills development. The program terminated on March 31st. Between the IATSE nationally and ADC 659, we were pleased to receive a total of \$1,315,000, representing the largest amount awarded to any organization in the country.



Local 295 hosts Introduction to Live Events course in Regina.



Local 822 hosts Textured Hair Training at Meridian Hall in Toronto.



Grid and Stage Rigging hosted by Local 300 in Saskatoon.



Theatre Rigging hosted by Local 467 at the Thunder Bay Community Auditorium.



Instructors and students at Local 709's Black Hair Education course in St. John's.

IN MEMORIAM

NAME	LOCAL	NAME	LOCAL	NAME	LOCAL	NAME	LOCAL
Joseph Casino February 22, 2023	1	Lawrence E. Becker February 16, 2023	33	Richard R. Wiggins January 16, 2023	52	Alfonso S. Rivera January 1, 2023	415
Alvin George January 2, 2023	1	Robert L. Kilpatrick January 20, 2023	33	Louis Bourgeois February 9, 2023	56	Scott Stravitz January 19, 2023	415
Shane Gillen March 6, 2023	1	Lloyd V. Slettebak January 1, 2023	33	Denis Leclerc February 20, 2023	56	Robin M. Craven February 10, 2023	461
Nicholas B Irons January 24, 2023	1	Russell S. Nila January 15, 2023	42	R E A Montgomery March 9, 2023	58	Robert De Mestral January 2, 2023	471
Peter A Kopher January 2, 2023	1	Gary Gagliardo January 7, 2023	44	Robert Murray January 12, 2023	58	John Mikels March 27, 2023	476
David Levine January 7, 2023	1	Ronald J. Jancula February 17, 2023	44	Robert Shindle January 17, 2023	58	Kevin Shea Grauer February 19, 2023	478
Scott T. O'Neill January 25, 2023	1	John A. Lewis March 11, 2023	44	Timothy D. McClendon March 23, 2023	78	Gordon L. Peck, Jr. February 18, 2023	478
Aldo S. Servilio February 14, 2023	1	Chantz McCall January 18, 2023	44	Tom Alexander March 6, 2023	80	Brian Barrett March 3, 2023	479
Joseph Smith January 1, 2023	1	Robert G. Mckelvey February 14, 2023	44	Arthur A. Bartels January 19, 2023	80	Austin Hinson February 18, 2023	479
Robert T. Welsh January 12, 2023	1	William F. McLaughlin February 23, 2023	44	Charles Saldana Iii February 9, 2023	80	Timothy P. McClendon March 23, 2023	479
Jonathan P. Biltgen February 1, 2023	2	Bobby Moberly January 1, 2023	44	Gary Topping January 14, 2023	100	Korey Puckett January 1, 2023	479
Kenneth P. Kehoe March 28, 2023	2	John J. Rutchland Jr. January 16, 2023	44	Vincent E. Townsend February 11, 2023	107	Steven Woodie January 1, 2023	479
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Gerard Bartlett January 26, 2023	4	Robert G. Bauer February 15, 2023	52	Milton Woodruff March 23, 2023	122	Isidro Guerrero January 8, 2023	480
Brian C. Douglas February 23, 2023	8	Joseph P. Bonacorda February 1, 2023	52	Robert B. Noel January 14, 2023	158	Diane Metzler January 14, 2023	480
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NAME	LOCAL	NAME	LOCAL	NAME	LOCAL	NAME	LOCAL
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Larry C. Haynes February 21, 2023	600	Frank Held March 31, 2023	720	Eugene Lee February 27, 2023	800	Cherie Moscone March 23, 2023	891
David G. Heckman January 26, 2023	600	Daniel D. Lovil February 27, 2023	720	Cliff Herbert March 1, 2023	819	Christopher Nohel March 4, 2023	891
William R. Orcutt March 14, 2023	600	Mark Adrian January 5, 2023	728	Bruce Kelbel January 1, 2023	819	Olga Tsernova March 25, 2023	891
Hector A. Ramirez January 24, 2023	600	Jesse Austin February 8, 2023	728	Joni O'brien January 27, 2023	835	Carlos Brown March 20, 2023	892
Owen Roizman January 11, 2023	600	Christopher T Boehm March 16, 2023	728	Burnett Mattinson February 27, 2023	839	Timothy A. McClendon March 23, 2023	900
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Robert Vergara January 17, 2023	600	Martin Holloway February 2, 2023	728	William Ruzicka February 1, 2023	839	Patt Dale January 26, 2023	18032
Oliver Wood February 27, 2023	600	John E. Seckar March 18, 2023	728	Kimberly Keating March 22, 2023	849	Lawrence J. Fleming January 24, 2023	F72
Ronald A Zarilla January 11, 2023	600	Charles D Smock March 13, 2023	728	Leon Johnson March 16, 2023	856	Lucian Baran February 7, 2023	USA829
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Aldo J. Servilio February 14, 2023	645	Melvin Lovitt January 18, 2023	751	John Drummond February 5, 2023	873	Allen C. Klein February 9, 2023	USA829
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Mary E. Walbridge January 27, 2023	705	Lou Lynn January 10, 2023	794	Mike E. Carter January 2, 2023	891		
Mario A. Duran February 10, 2023	706	Michael Moretti March 4, 2023	794	Robert Hanchar March 25, 2023	891		
Susan Germaine January 5, 2023	706	Lauren Fitzsimmons February 21, 2023	800	John Kowal March 9, 2023	891		

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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)
MPS&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
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TWU 784 SAN FRANCISCO/OAKLAND/BERKELEY/SAN MATEO/CUPERTINO/SAN JOSE/CONCORD – Margaret Heaman, 1182 Market Street, Suite 312, San Francisco, 94102. (415-861-8379). Bus. Agt.: Naomi Patrick.

TBSE 795 SAN DIEGO – Melinda Gray, treas@iatse795.com; 3755 Avocado Blvd., PMB 437, La Mesa, 91941. 619-507-2666 (Fax: 858-715-0640). Bus. Agt.: Darin Haggard, ba@iatse795.com.

ADG 800 LOS ANGELES (See also Illinois, New York and North Carolina) – Judy Cosgrove, 11969 Ventura Boulevard, 2nd Floor, Studio City, 91604. (818-762-9995) (Fax: 818-762-9997) Bus. Agt.: Charles Parker.

USA829 CALIFORNIA REGIONAL OFFICE (See Also New York) – 1200 Wilshire Blvd., Suite 620, Los Angeles, 90017. (323-965-0957) Bus. Agt.: Monique L'Heureux.

AG&AO&EGA 839 HOLLYWOOD – Paula Spence, 1105 N. Hollywood Way, Burbank, 91505. (818-845-7500) (Fax: 818-843-0300) Bus. Agt.: Steven Kaplan.

T&T 857 LOS ANGELES/ORANGE COUNTIES – Alexis Savko, 13245 Riverside Dr., #350, Sherman Oaks, 91423. (818-990-7107) Bus. Agt.: Sergio A. Medina.

SS/C,C,A&APSG 871 HOLLYWOOD – Katie Sponseller, 4011 West Magnolia Blvd., Burbank, 91505-2833. (818-509-8771) (Fax: 818-506-1555) Bus. Reps.: Patric Abaravich, patric@ialocal871.org.

TWU 874 SACRAMENTO AND VICINITY – Lisa Jo Clement, P.O. Box 188787, Sacramento, 95818 (916-832-3396) Bus. Agt.: Sheryl Emmons, iatse874@yahoo.com.

MPST 884 HOLLYWOOD – Kristin Minkler, recordingssecretary884@gmail.com; P.O. Box 461467, Los Angeles, 90046. (310-905-2400) Bus. Agt.: Josh Fuks, businessrep884@gmail.com

CDG 892 HOLLYWOOD – Kristin Ingram, 3919 West Magnolia Blvd., Burbank, 91505. (818-848-2800) (Fax: 818848-2802) Executive Director: Brigitta Romanov.

TWU 905 SAN DIEGO – Margaret S. Hagar, P.O. Box 635292, San Diego, 92163. (619-980-6709) Bus. Agt.: Mary Harris, L905BA@gmail.com.

S&FMT 923 ANAHEIM – Garrett Gordon, Secretarylocal923@gmail.com (760-689-2285). P.O. Box 9031, Anaheim, 92812-9031. Bus. Agt.: Brian Young, Balocal923@gmail.com (909-247-4174).

T B18 SAN FRANCISCO – Leontyne Mbele-Mbong, 450 Harrison Street, Suite 208, San Francisco, 94105. (415-974-0860) (Fax: 415-974-0852) Bus. Agt.: Johnny Moreno.

T B32 SAN JOSE-SANTA CLARA COUNTY – Jennie Santana, jennisantana@yahoo.com; P.O. Box 2832, Santa Clara,

95055.(408-710-9011) Bus. Agt.: Donna Finelli, donnafinelli@yahoo.com.

T B66 SACRAMENTO – Juanita Ruiz, iatse.b66@gmail.com; P.O. Box 2210, Sacramento, 95812. (916-245-1191). Bus. Agt.: Danny Royster, dannyroyster46@gmail.com.

AAE B192 HOLLYWOOD – Catherine Hutchinson, 4111 W. Alameda Ave., Suite #510 Burbank, CA 91505. (818-509-9192) (Fax: 818-509-9873). Bus. Agt.: Kevin King.

CALIFORNIA SPECIAL BRANCH – Michael F. Miller, Jr., 2210 W. Olive Avenue, Burbank, 91506. (818-980-3499) (Fax: 818-980-3496).

COLORADO

S 007 DENVER – Gary Schmidt, treasurer@iatse7denver.org; 1475 Curtis Street, Denver, 80202. (303-534-2423) (Fax: 303-534-0216) Bus. Agt.: Bryant Preston, businessrep@iatse7denver.org.

M 062 COLORADO SPRINGS/PUEBLO – Scott Waldham, secretarytreasurer@iatse62.com; 1828 E. Kiowa Street, Colorado Springs, 80909. (719-520-1059) (Fax: 719-520-1090) Bus. Agt.: Gina Salamon, businessagent@iatse62.com.

S 229 FORT COLLINS, CO/CHEYENNE/LARAMIE, WY. – Brandon Ingold, sec@iatse229.org; P.O. Box 677, Fort Collins, 80522. Bus. Agt.: David Denman, ba@iatse229.org, (970-226-2292) (Fax: 970-490-2292).

TWU 719 DENVER – Judith M. Holabird, erspadi@msn.com; 12010 West 52nd Place, Unit #7, Arvada, 80002. (303-431-7561) (Fax: 303-431-7561) Bus. Agt.: Julie Bassignani, businessagent@iatse719.org.

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CONNECTICUT

SM 052 STATES OF CONNECTICUT/NEW YORK/NEW JERSEY/NORTHERN DE. /GREATER PA. – Richard Dolan, 19-02 Steinway Street, Astoria, NY 11105. (718-906-9440) (Fax: 718-777-1820) Bus. Agt.: Mandie Demeskey, mdemeskey@ialocal52.org.

S 074 SOUTHERN CONNECTICUT – Catherine Moore; P.O. Box 9075, New Haven, 06532. (203-497-3067) (Fax: 203-497-3067). Bus. Agt.: James Shea, jshea@iatse74.org.

S 084 HARTFORD/NEW LONDON/NORTHERN CONNECTICUT – Joseph P. Gates, 11415 D New Britain Ave., West Hartford, 06110. (860-233-8821) (Fax: 860-233-8827). Bus. Agt.: Jason Philbin.

SS,PC,CC&PA 161 NEW YORK/ NEW JERSEY/ CONNECTICUT – Leslie Zak, leslie.zak@gmail.com; 630 9th Avenue, #1103, New York, NY 10036. (212-977-9655) (Fax: 212977-9609) Bus. Agt.: Colleen Donahue, colleen@local161.org

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SM 052 STATES OF NEW YORK/ NEW JERSEY/ CONNECTICUT/NORTHERN DE. /GREATER PA. – Richard Dolan, 19-02 Steinway Street, Astoria, NY 11105. (718-906-9440) (Fax: 718-777-1820) Bus. Mgr.: John Ford; Bus. Reps.: John Fundus and Raymond Fortune.

S 284 WILMINGTON – Eva Lynne Penn, P.O. Box 7248, Wilmington, 19803. (302-750-3752) (Fax: 302-475-4903) Bus. Agt.: Justin Reuschlein.

DISTRICT OF COLUMBIA

S 022 WASHINGTON, DC/WASHINGTON DC SUBURBS, MD/NORTHERN VIRGINIA – Christopher Ruble, P.O. Box 92820, NE, Washington, DC 20090. (202-269-0212) (Fax: 202-635-0192) Bus. Agt.: Ryan Chavka.

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FLORIDA

M 060 PENSACOLA/PANAMA CITY/DESTIN – Hope Nelson, P.O. Box 1084, Pensacola FL, 32591 (850-390-6819) (Fax: 850-484-3729). Bus. Agt.: Robert Schwencke, BA@iatselocal60.com.

M 115 JACKSONVILLE/TALLAHASSEE/GAINESVILLE – Bruce Hudgens, bhudgens@iatse-115.com; P.O. Box 462, Jacksonville, 32201. (904-723-6070) (Fax: 904-723-6090) Bus. Agt.: Saul Lucio, slucio@iatse-115.com.

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M 500 SOUTH FLORIDA – Michael Mccarthy, 1001 NW 62nd Street, Suite 220, Fort Lauderdale, 33309. (954-202-2624) (Fax: 954-772-4713). Bus. Agt.: Michael Mccarthy.

M 631 ORLANDO/CAPE CANAVERAL/COCOA/MELBOURNE/LAKE BUENA VISTA/DAYTONA BEACH – William H. Barnes, 5385 Conroy Road, Suite #200, Orlando, 32811-3719. (407-422-2747) (Fax: 407-843-9170) Bus. Rep.: Kimberly A. Holdridge, Kimberly.abowles@gmail.com.

S 647 NAPLES/FT. MYERS/MARCO ISLAND – Bill Murphy, P.O. Box 700, Estero, 33929. (239-498-9090) (Fax: 239-948-2637) Bus. Agt.: Peter Browning.

MPVT/LT/AC&GE 780 (See also Illinois) – Jaroslaw Lipski, jerry@iatse780.com; 3585 N. Courtenay Pkwy., Suite 4, Merritt Island, FL 32953. (321-453-1018) (Fax: 321-453-1178) Bus. Mng.: Jerry Lipski

EE 835 ORLANDO/DAYTONA BEACH – Mark Hardter, 7131 Grand National Drive, Suite 102, Orlando, 32819. (407-649-9669) (Fax: 407-649-1926). Bus. Agt.: Mark Hardter.

AE AE938 JACKSONVILLE – Robert Watkins, 1000 Water Street, Jacksonville, 32204 (904-626-5324) Bus. Agt.: Charles Bennett.

GEORGIA

M 320 SAVANNAH – Cody Rush, P.O. Box 5731, Savannah, 31414. (912-232-2203) Bus. Agt.: Matthew Williams, business@iatse320.org.

TBSE 444 – International Representative, Rachel McLendon, rmcclendon@iatse.net, P.O. Box 584, Kennesaw, GA 30156.

SM 479 STATE OF GEORGIA (Except Savannah and Vicinity) – Abigail Hilton, ahilton@iatse479.org; 4220 International Parkway, Suite 100, Atlanta 30354. (404-361-5676) (Fax: 404-361-5677) Bus. Agt.: Michael Akins, makins@iatse479.org.

SM 491 STATES OF NORTH AND SOUTH CAROLINA/SAVANNAH, GA – Andrew Oyaas, sectres@iatse491.com; 1924 South 16th Street, Wilmington, NC 28401. (910-343-9408) (Fax: 910-343-9448) Bus. Agt.: Darla McGlamery.

S 629 AUGUSTA – Anthony Capaz, 2312 Washington Road, Augusta, 30904. (706-738-2312) (Fax: 706-738-2312). Bus. Agt.: Bruce Balk, bbalk@mindspring.com.

ICG 600 INTERNATIONAL CINEMATOGRAPHERS GUILD(See also Georgia, Illinois and New York) – Stephen Wong; National Executive Director, Rebecca Rhine; Western Region Director, Alexander Tonisson, 7755 Sunset Blvd., Hollywood, 90046. (323-876-0160) (Fax: 323-878-1162) Associate National Executive Director/Eastern Region Director, Chaim Kantor (New York: 212-647-7300); Central Region Director, Theresa Khouri (Chicago/Atlanta: 312-243-3841 / 404-888-0600).

MAHS 798 ATLANTA REGIONAL OFFICE (See also New York) – Samantha Reese, sreese@local798.net; 4220 International Parkway, Atlanta, 30354 (770-855-0601).

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TWU 859 ATLANTA – Rita Cochran, 2970 Leah Lane, Douglasville, 30135. (770-757-6242) (Fax: 678-838-1456) Bus. Agt.: Kelly Chipman, atlantalocal859@aol.com.

S 927 ATLANTA – Mary Grove, P.O. Box 162822, Atlanta, GA 30321. (404-870-9911) (Fax: 404-870-9906) Bus. Agt.: Margaret Guiberteau.

HAWAII

M 665 STATE OF HAWAII – Shawn Christensen, 501 Sumner Street, Suite 605, Honolulu, 96817. (808-596-0227) (Fax: 8085918213). Bus. Agt.: Irish Barber.

IDAHO

M 093 SPOKANE, WA/WALLACE KELLOGG, ID – Jill Scott, jillscott141414@gmail.com; P.O. Box 1266, Spokane, WA 99210. Bus. Agt.: A. "Jay" Nordling, ajnordling@aol.com; Bus. Rep.: Pat Devereau, patdevereaux@aol.com, (509-999-5073).

S 099 STATE OF UTAH/BOISE/NAMPA/CALDWELL/TWIN FALL/SUN VALLEY, ID/SOUTHERN IDAHO – Trustees: C. Faye Harper, Peter Marley, Allison Smartt and John Gorey, 526 West 800 South, Salt Lake City, UT 84101. (801-359-0513) (Fax: 801-532-6227).

ILLINOIS

S 002 CHICAGO – Thomas L. Herrmann, 216 S. Jefferson Street, Suite 400, Chicago, 60661. (312-705-2020) (Fax: 312-705-2011) Bus. Agt.: Craig P. Carlson.

S 085 DAVENPORT, IA/ROCK ISLAND/MOLINE, IL – Lynnette Frutiger, lynnetfrutiger@iatse85.org; P.O. Box 227, Davenport, IA 52805. (563-579-3526) Bus. Agt.: Joseph Goodall, joegoodall@iatse85.org.

MPP,AVE&CT 110 CHICAGO – Joseph Amabile, 216 S. Jefferson Street, Suite 203, Chicago, 60661. (312-454-1110) (Fax: 312-454-6110) Bus. Agt.: Joseph Amabile.

S 124 JOLIET – Tim Kelly, twk1415@yahoo.com, P.O. Box 333, Joliet, 60434-0333. (815546-0124) Bus. Agt.: Lorin Lynch, l_lorin@hotmail.com.

S 138 SPRINGFIELD/JACKSONVILLE – James Rapps, P.O. Box 6367, Springfield, 62708. (217-415-4810) Bus. Agt.: Kevin Harms, harmskevin@hotmail.com, (217-612-7339).

M 193 BLOOMINGTON/ NORMAL/ SPRINGFIELD/JACKSONVILLE/ MACOMB/ PEORIA – Sarah McAlexander, iatselocal193@gmail.com; P.O. Box 6355, Peoria, 61601. (309-643-0049) Bus. Agts.: Donnie Bentley (Peoria), Michael Irvin (Bloomington).

M 217 ROCKFORD – Kim Whitmore, P.O. Box 472, Rockford, 61105. (815-670-9264) (Fax: 815-484-1085). Bus. Agt.: Alix Villiere.

M 421 HERRIN/CENTRALIA, IL/CAPE GIRARDEAU, MO – Steven Ray Dyer, P.O. Box 296, Metropolis, IL 62966. (618967-2394) Bus. Agt.: Kendel Heifner, iatse421@att.net.

SM 476 CHICAGO – Anthony Barracca, 6309 N. Northwest Highway, Chicago, 606310490. (773-775-5300) (Fax: 773-775-2477) Bus. Agt.: Anthony Barracca.

M 482 CHAMPAIGN/URBANA/DANVILLE/RANTOUL/CHARLESTON/DECATUR – Andrew Hall, treasurer. iatse.local482@gmail.com; P.O. Box 3272, Urbana, 61803-3272. (217-766-7355) Bus. Agt.: Joe Reichlin, joe.reichlin@gmail.com.

ICG 600 INTERNATIONAL CINEMATOGRAPHERS GUILD(See also California, Georgia and New York) – Stephen Wong; National Executive Director, Rebecca Rhine; Western Region Director, Alexander Tonisson, 7755 Sunset Blvd., Hollywood, 90046. (323-876 0160) (Fax: 323-878-1162); Associate National Executive Director/Eastern Region Director, Chaim Kantor (New York: 212-647-7300 Central Region Director, Theresa Khouri, 901 W. Jackson Blvd., Suite 201, Chicago, IL 60608. (312-243-3841) (Fax: 312-243-4275).

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TWU 769 CHICAGO – Wendy McCay, 409 N. Raynor Avenue, Joliet, IL 60435. (847-732-6326) Bus. Agt.: Thomas Pusateri.

MPVT/LT/AC&GE 780 CHICAGO (see also Florida) – Jaroslaw Lipski, 6301 N. Northwest Highway, Chicago, IL 60631. (773-775-5020) (Fax: 773-775-5771) Bus. Mngr.: Jerry Lipski, jerry@iatse780.com.

ADG 800 CENTRAL OFFICE (See also California, New York and North Carolina) – Gary Baugh, 5256 N. Magnolia, Chicago, IL 60640. (773-805-1521).

USA829 ILLINOIS REGIONAL OFFICE (See also New York) – 111 North Wabash Avenue, #2107, Chicago, 60602. (312-857-0829) Bus. Agt.: Matt Walters.

T 846 CHICAGO, IL/MILWAUKEE, WI – Joseph Amabile, 216 S. Jefferson Street, Suite 203, Chicago, 60661. (312-454-1110) (Fax: 312-454-6110) Bus. Agt.: Anthony M. Spano.

INDIANA

S 030 INDIANAPOLIS/KOKOMO/RICHMOND/EARLHAM COLLEGE /LOGANSPOUT/ PERU/CONNORSVILLE/ANDERSON/MUNCIE/PORTLAND – Donald McFarland, 1407 East Riverside Drive, Indianapolis, 46202-2037. (317-638-3226) (Fax: 317-638-6126). Bus. Agt.: Donald McFarland.

S 049 TERRE HAUTE – Stephanie Driggers, wsdiggers@gmail.com; 2177 Morton Street, Terre Haute, 47802. (812-240-7049) Bus. Agt.: Dave Targett, davetargett@icloud.com.

S 102 EVANSVILLE – Mark Fehr, 1628 Lisa's Way, Evansville, 47720 (812-467-0287) (Fax: 812-467-0287). Bus. Agt.: Scott VanMeter, Joe Newman.

M 125 LAKE PORTER/LA PORTE COUNTIES/FORT WAYNE/LAFAYETTE/ FRANKFORT/CRAWFORDSVILLE – Brad Mietzner, secretary@iatse125.org; P.O. Box 265 Roselawn, IN 46372. (219-252-4794) Bus. Agt.: Thomas Mcnorton Jr., tmac3955@hotmail.com.

S 146 FORT WAYNE – Christopher M. Holt, iatselocal146@gmail.com; P.O. Box 13354, Fort Wayne, 46868. (260-409-5155) Bus. Agt.: Michael Barile, mbarile152@comcast.net (260-402-3257).

M 187 SOUTH BEND/MISHAWAKA/ELKHART/GOSHEN/PLYMOUTH/CULVER, IN/NILES, MI – Bobby King, P.O. Box 474, South Bend, IN 46624. (574-292-1871) Bus. Agt.: Jean Scheid, local187ba@gmail.com.

TBSE 317 INDIANAPOLIS – Kristen Smith, P.O. Box 1172, Indianapolis, 46206. Bus. Agt.: Lance Coler.

M 618 BLOOMINGTON/BEDFORD/COLUMBUS/FRENCH LICK – Mark R. Sarris, 24 East Vincennes Street, Linton, 47441. (812-327-4262) Bus. Agt.: Mark R. Sarris, ba618@iatse618.org.

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IOWA

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S 191 CEDAR RAPIDS/WATERLOO/DUBUQUE – Scott Alan Wiley, iatse191@gmail.com; P.O. Box 1191, Cedar Rapids, 52406 (319-360-1308). Bus. Agt.: Travis Jacobs, tjacobs1206@gmail.com.

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KANSAS

S 031 KANSAS CITY/ST. JOSEPH, MO/KANSAS CITY/TOPEKA/LAWRENCE/EMPORIA, KS – Robin Suellentrop, 1321 Swift, North Kansas City, MO 64116. (816-842-5167) (Fax: 816-842-9481) Bus. Agt.: Eli Yaffe.

M 190 WICHITA/HUTCHINSON/EL DORADO – Elizabeth Anderson, P.O. Box 3052, Wichita, 67201. (316-267-5927) Bus. Agt.: Timothy McCulloch, ba190@iatse.kscsxmail.com.

M 464 SALINA – Kent Buess, kdbuess@yahoo.com; P.O. Box 617, Salina, 67402. (785-342-6786). Bus. Agt.: Bill Tuzicka, wtuzicka@yahoo.com.

KENTUCKY

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M 369 ASHLAND, KY/HUNTINGTON, WV/IRON-TON, OH – Kevin D. Bannon, P.O. Box 192, Huntington, WV, 25707. Bus. Agt.: Greg Miranda.

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M 260 Lake Charles-Alexandria-Pineville-Fort Pol, LA – Officer In Charge, Bo Howard, 207 W. 25th St. New York, NY. 4th Fl. 10001. (212-730-1770)

S 298 SHREVEPORT – Debbie Graham, stagelocal298@att.net; 715 McNeil Street, Shreveport, 71101. (318-227-2914) Bus. Agt.: Richard Bell, stagelocal298@att.net.

SM 478 STATE OF LOUISIANA/SOUTHERN MISSISSIPPI/MOBILE, AL – Dawn Arevalo, 511 N. Hennessey Street, New Orleans, LA 70119. (504-486-2192) (Fax: 504-483-9961) Bus. Agt.: Cory Parker.

M 540 BATON ROUGE – Patrick A. Acampora, 1852 Hobbitt Rd., Baton Rouge, 70810. (225-223-1258) Bus. Agt.: Deanna Gaharan.

M 668 MONROE – Dan Saterfield, dsaterfield@yahoo.com; P.O. Box 2561, West Monroe, 71291. (318-329-4519) Bus. Agt.: Ross Slacks, rossslacks@aol.com.

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MAINE

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TBSE 926 AUBURN – Sarah Quaintance, 4 Ledgeview Drive, Westbrook, 04092 (207-835-3800).

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S 022 WASHINGTON DC SUBURBS, MD/WASHINGTON, DC/NORTHERN VIRGINIA – Lynn Jackson, 1810 Hamlin Street, NE, Washington, DC 20018. (202-269-0212) (Fax: 202-635-0192) Bus. Agt.: Ryan Chavka.

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SM&BT 487 MIDATLANTIC AREA – Ellen Popiel, 2301 Russell Street, Baltimore, MD 21230. (410-732-0414) Bus. Agt.: David O'Ferrall

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S 053 SPRINGFIELD/PITTSFIELD – Valentino Larese, vlarese@iatse53.com; P.O. Box 234, Springfield, 01101. (413-530-4747) (Fax: 413-783-9977) Bus. Agt.: Michael Afflitto, agent53@comcast.net.

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M 195 LOWELL, MA/NEW HAMPSHIRE – David Demers, P.O. Box 6642, Manchester, NH 03108. (603-402-0099) Bus. Agt.: Steven Kocsis, business@iatse195.org.

M 232 NORTHAMPTON/AMHERST – Samuel Whitney, P.O. Box 264, Sudbury, 01776. (781-249-2688) Bus. Agt.: Cathleen O'Keefe.

SM 481 NEW ENGLAND AREA – James MacDonal, jmacdonald@iatse481.com; 10 Tower Office Park, Suite 218, Woburn, MA 01801. (781-376-0074) (Fax: 781-376-0078) Bus. Agt.: Chris O'Donnell, iatse481ba@aol.com.

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TWU 775 BOSTON/PLYMOUTH/CAPE COD – Kim Delano, kimwardrobe775@comcast.net; 51 Myrtlebank Avenue, Dorchester, 02124 (617-212-4364) Bus. Agt.: Kim Delano.

T B4 BOSTON – Karen D. Murphy, P.O. Box 120277, Lafayette Station, Boston, 02112. (857-204-5297) (Fax: 617-868-8194) Bus. Agt.: Carol Arlauskas.

MICHIGAN

M 026 GRAND RAPIDS/MUSKEGON/BATTLE CREEK/KALAMAZOO/HOLLAND/ST. JOSEPH – Matthew Taylor, 931 Bridge Street, NW, Grand Rapids, 49504. (616-742-5526) (Fax: 616-742-1088) Bus. Agt.: Joshua Roskamp.

S 038 DETROIT/PONTIAC/MT. CLEMENS/PORT HURON – Keith R. Braun, kbraun3246@wowway.com; 900 Pallister Ave., Detroit, 48202. (313-870-9570) (Fax: 313-870-9580) Bus. Agt.: E. Joseph Miller, jmiller@iatse38.org

M 187 NILES, MI/SOUTH BEND/ MISHAWAKA/ ELKHART/ GOSHEN/ PLYMOUTH/ CULVER, IN – Richard Bakos, P.O. Box 474, South Bend, IN 46624. (574-292-1871) Bus. Agt.: Deborah Mayers, deborahmayers@comcast.net.

MPP, VT&CT 199 DETROIT – Matthew R. Haskin, 22707 Dequindre Road, Hazel Park, 48030. (248-399-7864) (Fax: 248-399-7866) Bus. Agt.: David Pickering.

S 201 FLINT/OWOSSO – Sarah Isara, Local201sec.treas@gmail.com; PO BOX 3231, Flint, MI 48502. (810-280-8842) Bus. Agt.: Perry Williams.

M 274 LANSING/EAST LANSING/JACKSON/SAGINAW/CADILLAC/NORTH CENTRAL MICHIGAN/ TRAVERSE CITY/ALPENA – Jennifer Petty, sectreas@iatse274.org, 419 S. Washington Square, Suite 103, Lansing, 48933. (517-374-5570), recsec@iatse274.org Bus. Agt.: Christopher Guardiola, businessrep@iatse274.org.

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MIDATLANTIC AREA

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MINNESOTA

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M 510 MOORHEAD, MN/FARGO, ND – James Torok, 702 7th Street, North, Fargo, ND 58102. (701-306-5026) Bus. Agt.: James Torok.

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T B26 MINNEAPOLIS-ST. PAUL – Kurt Stocke, 326 E. 44th Street, Minneapolis, 55409 (763-218-7980). Bus. Agt.: Sue Lundquist.

MISSISSIPPI

SM 478 SOUTHERN MISSISSIPPI/STATE OF LOUISIANA/MOBILE, AL – Dawn Arevalo, 511 N. Hennessey Street, New Orleans, LA 70119. (504-486-2192) (Fax: 504-483-9961) Bus. Agt.: Cory Parker.

SM 492 STATE OF TENNESSEE/NORTHERN MISSISSIPPI – Theresa Morrow, tmsquared@charter.net; 310 Homestead Road e, Nashville, TN 37207. (615-386-3492). Bus. Agt.: Peter Kurland.

M 589 JACKSON/VICKSBURG/NATCHEZ – Jill Lucas, 1665 Hwy 51, Madison, 391-109-097. (601-856-4374) Bus. Agt.: Jill Lucas, lucasjill@bellsouth.net

M 674 BILOXI/GULFPORT – Paul J. McNally, 22071 Bradis Road, Gulfport, 39503. (228-234-7974) Bus. Agt.: Bobby Saucier.

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M 421 HERRIN/CENTRALIA, IL/CAPE GIRARDEAU, MO – Steven Ray Dyer, P.O. Box 441, Murphysboro, IL 62966. (618-967-2394) Bus. Agt.: Stephen Parhomski, iatse421@att.net.

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TWU 810 KANSAS CITY – Jana Jessee, 4213 Kenwood Avenue, Kansas City 64110. (816-213-3644) Bus. Agt.: Desiree Baird-Storey (913-362-0347).

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M 339 MISSOULA/KALISPELL/BUTTE/ANACONDA/GREAT FALLS/HELENA – Earl Moffitt, P.O. Box 6275, Great Falls, 59406. (406-403-8786) Bus. Agt.: Amanda Solomon

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S 042 OMAHA/FREMONT, NE/COUNCIL BLUFFS/SIOUX CITY, IA – Lucas Scroggin, secretary@iatse42.org; 5418 S. 27th Street, #1 Omaha, NE 68107. (402-934-1542) (Fax: 402-212-1578). Bus. Agt.: Mark Blice, ba@iatse42.org.

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NEVADA

M 363 RENO/LAKE TAHOE – Kathleen Brunel, P.O. Box 9840, Reno, 89507. (775-786-2286) Bus. Agt.: Stephen Ernaut.

M 720 LAS VEGAS – David Weigant, 3000 S. Valley View Boulevard, Las Vegas, 89102. (702-873-3450) (Fax: 702-873-1329). Bus. Agt.: Apple Thorne.

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S 919 HANOVER/LEBANON, NH/BURLINGTON, VT – Craig Mowery, P.O. Box 951, Burlington, 05402-0951 (802-355-4541). Bus. Agt.: Robin Grant, ba.local1919@gmail.com.

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S 008 CAMDEN/MERCER COUNTY, NJ/PHILADELPHIA, PA – Christopher O'Shea, 2401 South Swanson Street, Philadelphia, 19148. (215-952-2106) (Fax: 215-952-2109). Bus. Agt.: Tricia Barnes-Vargo.

S 021 NEWARK/MIDDLESEX/MERCER/OCEAN AND UNION COUNTIES/ASBURY PARK/LONG BRANCH – Korrine Allen, 75 Main Street, Suite 103, Millburn, 07041. (973-379-9265) (Fax: 973-379-0499) Bus. Agt.: Stanley Gutowski.

SM 052 STATES OF NEW JERSEY/ NEW YORK/ CONNECTICUT/NORTHERN DE. /GREATER PA. – Richard Dolan, 19-02 Steinway Street, Astoria, NY 11105. (718-906-9440) (Fax: 718-777-1820 Bus. Mgr.: John Ford; Bus. Reps.: John Fundus and Raymond Fortune.

S 059 JERSEY CITY – Richard Hancox, richhancox@me.com; P.O. Box 3122, Secaucus, 07096. (561-596-9610) (Fax: 201-863-8551) Bus. Agt.: Richard Hancox.

M 077 ATLANTIC CITY/VINELAND – John Jones, jones.iatse77@gmail.com; P.O. Box 228, Linwood, 08221. (609335-2348) Bus. Agt.: Thomas Bambrick, Jr.secbamiatse77@gmail.com

SS,PC,CC&PA 161 NEW YORK/ NEW JERSEY/ CONNECTICUT – Leslie Zak, leslie.zak@gmail.com; 630 9th Avenue, #1103, New York, NY 10036. (212-977-9655) (Fax: 212-977-9609) Bus. Agt.: Colleen Donahue, colleen@local161.org

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. (201-262-4182) (Fax: 201-262-4138) Bus. Agt.: Joe Villani, stagehands632@yahoo.com.

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M 423 ALBUQUERQUE/ROSWELL/SANTA FE – Arthur Arndt, 423local@gmail.com; P.O. Box 30423, Albuquerque,

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SM 480 STATE OF NEW MEXICO – Hailey Josselyn, 1418 Cerrillos Rd., Santa Fe, 87505. (505-986-9512) (Fax: 505-672-7909) Bus. Rep.: Bryan Evans, bevans@iatselocal480.com.

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NEW YORK

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S 004 BROOKLYN and QUEENS – Terence K. Ryan, tkryan@iatselocal4.org, 2917 Glenwood Road, Brooklyn, 11210. (718-252-8777) (Fax: 718-421-5605) Bus. Mgr.: Kenneth Purdy.

S 009 SYRACUSE/ROME/ONEIDA/UTICA – Linda Mack, P.O. Box 617, Syracuse, 132010617. Bus. Agt.: Keith Russell.karus01@aol.com

S 010 BUFFALO – Charles Gill, 700 Main Street, Suite 200, Buffalo 14202 (716-852-2196) . Bus. Agt.: Joshua Moberly, ba@iatse10.com,716-822-2770; 266 Sterling Avenue, Buffalo, NY 14216 (716-822-2770).

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M 266 JAMESTOWN/CHAUTAUQUA, NY/WARREN COUNTY, PA – Daryl Damcott, local266unionsec@gmail.com; P.O. Box 212, Clymer, NY 14724. (716-237-0290) Bus. Agt.: Gordon R. Pugh, grp6944@hotmail.com, (716-761-6944).

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).

MPP,0,VT&AC 306 NEW YORK – Diana Diaz, 545 West 45th St., 2nd fl., New York, 10036. (212-956-1306) (Fax: 212-956-9306) Bus. Agts.: (Proj.) Michael Fewx; (Stage) Carol Bokun.

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.

M 353 PORT JERVIS/SULLIVAN COUNTY – Kurtis Moller; P.O. Box 332 Port Jervis, NY 12771. (973-214-6507) Bus. Agt.: Frank Love, (914) 391-8516, fel1958@yahoo.com.

M 524 GLENS FALLS/SARATOGA – Edward Smith, 222 Diamond Point Road, Diamond Point, 12824. (518-623-4427) (Fax: 518-623-4427) Bus. Agt.: Edward Smith.

M 592 SARATOGA SPRINGS – James Farnan, jfarnan592@hotmail.com; 47 County Route 76, Stillwater, 12170. (518-729-8741) Bus. Agt.: Robert Mink Jr., 0592ba@gmail.com.

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EE/BPBD 829 NEW YORK – Kenneth Kerrigan, 31 West 34th Street #7013, New York, 10001. (212-679-1164) (Fax: 212-679-1421).

M 842 ONEONTA/COOPERSTOWN/SIDNEY/DELHI/COBLESKILL/WALTON – Kevin James, P.O. Box 1272, Oneonta, 13820. (607-437-0218). Bus. Agt.: Scott O'Brien, sob373@gmail.com.

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M 417 DURHAM/CHAPEL HILL/RALEIGH – William Hanner, secretarytreasurer@iatse417.org P.O. Box 91329, Raleigh, 27675. (919-422-0866) Bus. Agt.: Jim Davis, iatseba417@gmail.com.

SM 491 STATES OF NORTH AND SOUTH CAROLINA/SAVANNAH, GA – Andrew Oyaas, sectres@iatse491.com; 1924 South 16th Street, Wilmington, NC 28401. (910-343-9408) (Fax: 910-343-9448) Bus. Agt.: Daria McGlamery

M 574 GREENSBORO/BURLINGTON/HIGH POINT – Susanne Daves-Brown, P.O. Box 5218, Greensboro, 27435. (336-362-5825) Bus. Agt.: Wayne Sharpe, wayne@iatselocal574.org.

M 635 WINSTONSALEM/LEXINGTON/THOMASVILLE – John Mulican, P.O. Box 24864, WinstonSalem, 27114-4864. (336-399-7382) Bus. Agt.: Robert Goins III, robbie1517@gmail.com.

ADG 800 SOUTHEAST OFFICE (See also California, Illinois and New York) – John D. Kretschmer, 605 Fitzgerald Dr., Wilmington, NC 28405. (910-443-3838).

NORTH DAKOTA

M 510 FARGO, ND/MOORHEAD, MN – James Torok, 702 7th Street, North, Fargo, ND 58102. (701-306-5026) Bus. Agt.: James Torok.

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/DEL-AWARE – David Snider, sec-treasurer@iatse12.org; 566 E. Rich Street, Columbus, 43215. (614-221-3753) (Fax: 614-221-0078) Bus. Agt.: Brian Thomas, businessagent@iatse12.org.

S 024 TOLEDO/LIMA/MARION/BOWLING GREEN/TIFFIN/FINDLAY – Anna Quigley, P.O. Box 1180 Sylvania, OH. 43560. (419-215-4166) (Fax: 419-244-6325). Bus. Agt.: Mike Haddad.

S 027 CLEVELAND/ASHTABULA/LORAIN/ELYRIA/SANDUSKY/ERIE COUNTY – Steven Stuckert, steve@iatse27.com 1422 Euclid Avenue, Suite 1604, Cleveland, 44115-2010 (216-621-9537) (Fax: 216-621-3518) Bus. Agt.: James J. Holden, jimmy@iatse27.com.

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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.

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M 369 IRONTON, OH/HUNTINGTON, WV/ASHLAND, KY – Kevin D. Bannon, P.O. Box 192, Huntington, WV 25707. Bus. Agt.: Greg Miranda.

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T B148 AKRON – Tracey Sommer, 345 South Avenue, Tallmadge, 44278 (330-634-0884) Bus. Agt.: Omar Banks.

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S 003 PITTSBURGH/NEW CASTLE – Adolf Hundermark, P.O. Box 352, Pittsburgh, 15230. (412-281-4568) (Fax: 412-281-4571) Bus. Agt.: Todd Nonn.

S 008 PHILADELPHIA, PA/CAMDEN/MERCER COUNTY, NJ – Reuben Starr, 2401 South Swanson Street, Philadelphia, 19148. (215-952-2106) (Fax: 215-952-2109). Bus. Agt.: Matthew McIntyre.

SM 052 STATES OF NEW YORK/ NEW JERSEY/ CONNECTICUT/NORTHERN DE. /GREATER PA. – Richard Dolan, 19-02 Steinway Street, Astoria, NY 11105. (718-906-9440) (Fax: 718-777-1820) Bus. Agt.: Mandie Demeskey, mdemeskey@ialocal52.org.

S 082 WILKES BARRE – Michael Marancik, P.O. Box 545, Wilkes-Barre, 18703 (570-262-1106). Bus. Agt.: Joseph K. Jacobs, Jr. (570824-4260).

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S 113 ERIE – Jillian Orr, P.O. Box 557, Erie, 16512. (814-440-8612) Bus. Agt.: Barry Lacastro, business@erieiatse.com.

M 152 HAZELTON – Nicholas St. Mary, nickstmary@verizon.net; 403 Lori Drive, Beaver Meadows, 18216. (570-582-8898) Bus. Agt.: Nicholas J. St. Mary.-

S 200 ALLENTOWN/EASTON/STROUDSBURG/BETHLEHEM – David Caddoo, iatse200secretary@gmail.com; P.O. Box 1723, Bethlehem, 18016. (610-867-0658) Bus. Agt.: Matthew Calleri, iatse200ba@gmail.com.

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M 266 JAMESTOWN/CHAUTAUQUA, NY/WARREN COUNTY, PA – Irvin King, local266unionsec@gmail.com; P.O. Box 212, Clymer, NY 14724 (716-237-0290) Bus. Agt.: Gordon R. Pugh, grp6944@hotmail.com, (716-761-6944).

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SM 489 GREATER PITTSBURGH AREA – Bobbi-Jo Napoletano, treasurer@iatse489.org; P.O. Box 100056, Pittsburgh, 15233. (412-926-6490) Bus. Agt.: Michael Matesic.

S 501 LITITZ – Joshua M. Kelly, P.O. Box 56, Lititz, 17543 (215-952-2106). Bus. Agt.: Jason Wingenroth.

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M 636 LEWISTOWN/STATE COLLEGE/HUNTINGTON/ALTOONA/WILLIAMSPORT/JOHNSTOWN/INDIANA/SUNBURY/LEWISBURG/BLOOMSBURG/SELINGSGROVE/INDIANA – Dustin Wagner, dswagner21@yahoo.com; 169 Mini Mall Road, #107 Ebensburg, PA 15931 (814-883-0769) Bus. Agt.: Marina Nau, iatse636@gmail.com.

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TBSE 820 PITTSBURGH – David Ferry, dkferry@aol.com; P.O. Box 22365, Pittsburgh, 15222-0365. (724-733-1236) Bus. Agt.: Joseph Belak, jbelak@yahoo.com.

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T B29 PHILADELPHIA – Regina Kline, P.O. Box 54508, Philadelphia, PA 19148. (267-930-7757). Bus. Agt.: Lawrence Williams, lawrence_williams@msn.com.

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M 347 COLUMBIA – Jacob Cosentino, jake0490@gmail.com, P.O. Box 8876, Columbia, 29202 (803-240-0111) Bus. Agt.: Robert Porter.

SM 491 STATES OF NORTH AND SOUTH CAROLINA/SAVANNAH, GA – Andrew Oyaas, sectres@iatse491.com; 1924 South 16th Street, Wilmington, NC 28401. (910-343-9408) (Fax: 910-343-9448) Bus. Agt.: Darla McGlamery.

SOUTH DAKOTA

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M 731 RAPID CITY/BLACK HILLS AREA – Mark Freese, P.O. Box 2358, Rapid City, 57709 (605-545-2516). Bus. Agt.: Steve Owen.

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S 046 NASHVILLE – David Crist, 211 Donelson Pike, #202, Nashville, 372142932. (615-885-1058) (Fax: 615-885-5165) Bus. Agt.: Patrick Hutchison.

S 069 MEMPHIS – Andrea Hoffman, ialocal69@aol.com; 3340 Poplar Avenue, Suite 316, Memphis, 38111. (901-327-4994). Bus. Agt.: Andrea Hoffman.

S 140 CHATTANOOGA – Skip Gienapp, treasurerlocal140@gmail.com; P.O. Box 132, Chattanooga, 37401. (423-490-5439) Bus. Agt.: Erin Kellam, businessagent@local140.rocks.

S 197 KNOXVILLE/MARYVILLE/ALCOA/GATLINBURG – Rose Sampley, P.O. Box 946, Knoxville, 37901. (865-310-5898) (Fax: 423-282-5970) Bus. Agt.: Matthew Kryah

SM 492 STATE OF TENNESSEE/NORTHERN MISSISSIPPI – Theresa Morrow, tmsquared@charter.net; 310 Homestead Road, Nashville, TN 37207. (615-386-3492) . Bus. Agt.: Peter Kurland.

M 699 JOHNSON CITY/KINGSFORT, TN/BRISTOL, VA – Walter Hughes, iatse699@yahoo.com; P.O. Box 442, Unicoi, TN 37692. (423-743-0945) (Fax: 423-743-0945) Bus. Agt.: Edwin Skinner, iatse699@gmail.com.

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O 330 FORT WORTH/DENTON/GAINESVILLE – Coleman Bennett, P.O. Box 146, Weatherford, 76086. (817-800-7131) Bus. Agt.: Coleman Bennett.

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UTAH

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VIRGINIA

S 022 NORTHERN VIRGINIA/WASHINGTON DC SUBURBS, MD/WASHINGTON, DC – Lynn Jackson, 1810 Hamlin Street, NE, Washington, DC 20018. (202-269-0212) (Fax: 202-635-0192) Bus. Agt.: Ryan Chavka.

M 055 ROANOKE/SALEM/DANVILLE/LYNCHBURG/BLACKSBURG/RADFORD/ STAUNTON – John Overstreet, P.O. Box 12424, Roanoke, 24025. (540-362-5164) (Fax: 540-853-5845). Bus. Agt.: James A. Nelson (540-353-1013).

S 087 RICHMOND/PETERSBURG/CHARLOTTESVILLE/EMPORIA – Rodger Moore, info.local87@gmail.com; P.O. Box 100, Sandston, 23150. (804-564-6698) (Fax: 804-746-1601) Bus. Agt.: John Fulwider.

S 285 NORFOLK/CHESAPEAKE/PORTSMOUTH/VIRGINIA BEACH/NEWPORT NEWS/HAMPTON/WILLIAMSBURG – Hilary Magoteaux, 5307 E. Virginia Beach Blvd., Suite 128, Norfolk, 23502. (757-237-5058), Bus. Agt.: William J. Clark, III, businessagent@iatse285.com, (757-675-5768).

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WASHINGTON

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