

THE OFFICIAL  
**IATSE**

[www.iatse.net](http://www.iatse.net)

NUMBER 682  
FOURTH QUARTER, 2023

# Bulletin



## Standing Together *in Support*

IATSE & Many Industry  
Charities Help Members Survive  
the Hollywood Strikes

INSIDE: ► HISTORIC CHANGES FOR THE PINK CONTRACT

# Stand Up, Fight Back!

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

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

## Help Support Candidates Who Stand With Us!

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

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



## Join The *Stand Up, Fight Back* Campaign!

IATSE Political Action Committee  
Voucher for Credit/Debit Card Deductions



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

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

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

Choose one:  Or authorize a monthly contribution of \$ \_\_\_\_\_  Mastercard  Discover  
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Card #: \_\_\_\_\_ Expiration Date (MM/YY): \_\_\_\_/\_\_\_\_ Card Security Code: \_\_\_\_\_

Employee Signature \_\_\_\_\_ Date \_\_\_\_\_ Last 4 Digits of SSN \_\_\_\_\_ Local Number \_\_\_\_\_

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

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

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

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**James B. Wood**  
 Editor



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# Solidarity and Resolve

*The historic strikes by the Writers Guild of America East and West, and SAG-AFTRA against the Alliance of Motion Picture and Television producers are now over (at the time of this writing the SAG-AFTRA agreement is out for ratification with the overwhelming recommendation of their Board in favor). Those Guilds achieved their goals for a fair and equitable agreement to protect their members as they face the challenges of the future. It took striking to do it.*

The studios' status quo bargaining posture, failure to meaningfully address substantive issues and giving short shrift to the voice of the members through their representatives at the bargaining table is not tolerable, and we will soon be bargaining ourselves. Just saying no in response to the union's priorities is not bargaining, and it becomes a matter of power over reason. If that becomes the case, so be it. We are powerful. The labor movement is powerful. That power comes from our unity across craft and geographic lines. We stand together for the better good of all, and our strength comes from solidarity. We will not relent in our efforts to better the lives of those we represent. There must not be a crack of light between us for the employers to exploit. We stand together.

Through the Covid epidemic the entertainment industry unions spent considerable time together while jointly negotiating safety protocols with the AMPTP. The bonds that were built during that time have strengthened and proved invaluable as the labor strife in the industry ensued. The IATSE committed support to the striking Guilds throughout their struggle. Moreover, all of the entertainment unions rallied around striking workers in an unprecedented show of solidarity. A message was sent to the industry and the world that it's time to deal with the concerns and priorities of its workers without whom there is no product.

There is no doubt that the strikes had massive impact on the members, the various benefit plans and the industry overall. The focus on helping each other out has been admirable and demonstrates your care for one another. From loading boxes of food into trunks to fundraising and charity

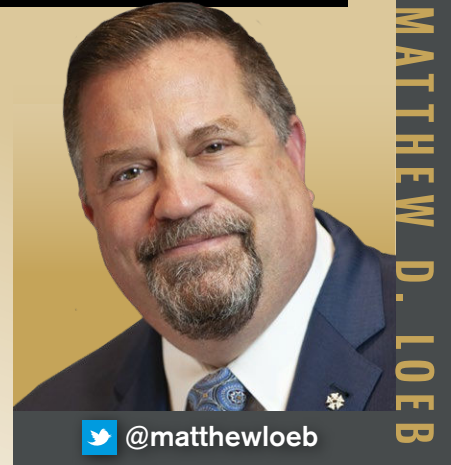
events we focused our attention to helping those in need. The International donated \$4 million to industry charities to provide direct relief to members experiencing hardship. Local unions stepped up with a variety of ways to give help. And we cooperated with the other industry partners and other unions with mutual aid and support.

Motion picture and television production work is ramping back up. As we look forward in preparation to bargain the Area Standards and Basic Agreements we know that the time is now to solve new and longstanding problems. We will be addressing the issues of AI, more reliable funding of our crucial pension and health benefits, fair and rightful compensation for all categories of workers and numerous quality of life issues. There are an abundance of craft specific matters that will also require the earnest attention of the employers.

We are committed to take the necessary measures to be fully prepared to bargain. We have been training the bargaining committees in the intricacies of the process, the rules and protocols associated with negotiations. We are creating a structure for agile communications and transparency with the locals and members throughout the process. Involvement from the Education and Political departments are integrated to be deployed as needed.

Now is the time to place all of our assets on our side of the scale and readjust the balance. It is my honest belief that we can accomplish this if we adhere to the simple premise of solidarity. That and our resolve to do the best we can for the membership.

Matthew Loeb  
International President



## OFFICIAL NOTICE

This is to advise that the regular Mid-Winter Meeting of the General Executive Board is scheduled to be held at the Sheraton Grand Nashville Downtown, 623 Union Street, Nashville, TN 37219 at 9:00 a.m. on Monday, January 22, 2024 and will remain in session through and including Friday, January 26, 2024. 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 Sheraton Grand Nashville Downtown by calling 1-615-259-2000. Guest room rate for the IATSE is \$229, plus applicable taxes, for both single and double occupancy. In order to ensure that you receive the preferred room rate established for our meeting, you must identify your affiliation with the IATSE. Cut-off date: December 29, 2023.

***Proof of a negative COVID-19 test taken within 12 hours of the Monday morning session 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

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## BULLETIN AND PHOTO SUBMISSION GUIDELINES

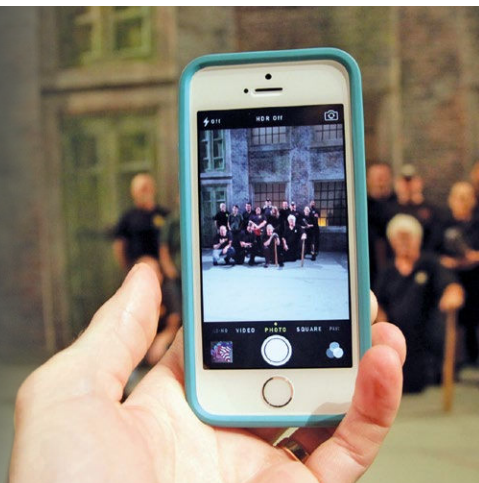
Please send your Bulletin submissions to [bulletin@iatse.net](mailto:bulletin@iatse.net).

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

JPEG or TIFF file formats only please.

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

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



# The Importance of Internal Controls

*There are very few events that tear away the fabric of a local union more than the misappropriation of its assets by a trusted colleague. Over the past several years, the IATSE has spent significant resources training Officers on how to integrate best practices and financial safeguards into our Locals for this very reason.*



JAMES B. WOOD

Good internal controls can be compared to the structure of a building. Buildings are constructed and operated with the intention to stand strongly in place for many years, regardless of who the occupant is. Buildings require constant maintenance to ensure that all systems operate consistently and efficiently. Good financial oversight controls serve as the “maintenance” of your local union.

Breakdowns in adequate controls are often a result of 1) changes in officers; or 2) officers becoming complacent in their duties and trusting others to perform review and oversight functions that they should be performing. New officers don't know what maintenance is required and complacent officers stop performing the required maintenance.

During my time as General Secretary-Treasurer, fraud has unfortunately been discovered in a limited number of local unions. In every single case, the fraud would have been detected very quickly had the most basic internal financial oversight been applied.

The following are what I consider to be the most basic internal controls that should be applied by all local unions regardless of size, age, or staffing levels.

1. Every bank/investment statement should be received and reviewed by an Officer (who is not the individual

responsible for processing receipts and disbursements). Such review should be performed every month.

2. If the Union uses credit cards, all statements and charges should be reviewed by someone other than the cardholder. Receipts must be provided for every charge and the reason for the expense should be noted on the receipt.
3. Officer and employee reimbursements should be reviewed and approved by someone other than the individual requesting reimbursement.
4. Payroll should be reviewed by someone other than the individual responsible for processing payroll.
5. All Officers should be cognizant of required filing due dates and should investigate all failures to file required forms on a timely basis.
6. All Officers should confirm that the Local is adequately bonded.

In addition, I encourage as many Officers as possible to avail themselves of the many training opportunities put on by the International, including Officer Institute 1.0 and Secretary-Treasurer 2.0. Every Local should also have Trustees in place and send them to the Trustee Training that has been developed by our Education Department.

# Speaker McCarthy Ousted by His Own, but IATSE Advocacy Forges Ahead

Greetings from the Political/Legislative Department in Washington, D.C., where in recent years the unprecedented has become almost routine in chambers where Republicans are in the majority. The most recent example? For the first time in history, the House of Representatives deposed its speaker, Republican Kevin McCarthy. A small bloc of right-wing MAGA hardliners in the profoundly fractured House GOP Conference were successful in using an arcane House procedure – the motion to vacate – to boot McCarthy from the speakership after he brokered a deal with Democrats to keep the federal government open.

McCarthy only managed to become speaker after fifteen ballots in January by making a series of concessions to the most extreme right-wing members. Chief among them was lowering the threshold for the motion to vacate, allowing a single member to call for a vote to remove the speaker, which ironically, led to his ouster.

Days before the speaker drama unfolded, we had reached the end of the 2023 fiscal year, which presented Congress with a funding cliff for the federal government. The prospect of a government shutdown seemed all but certain until an eleventh-hour deal made by then-Speaker McCarthy allowed for bipartisan passage of a 45-day stopgap funding measure known as a “continuing resolution.”

While this means the government will continue to receive funding at the same levels as the previous year, the resolution’s expiration date of November 17<sup>th</sup> could trigger a crisis strikingly similar to the one we just came through. At the time of writing, the possibility of a government shutdown remains a threat as valuable legislative days are consumed by the House Republican scramble to elect a new speaker.

Commenting on the possibility of a government shutdown, International President Matthew D. Loeb stated:

“A government shutdown harms our nation’s economy and threatens the financial security of workers in ways both seen and unseen. It would cause hundreds of thousands of federal employees to be furloughed from

*their jobs or forced to work without a paycheck. It could make it harder – if not impossible – for Americans across the country, including IATSE kin, to access important government services. It would also hinder the National Relations Labor Board (NLRB) in its capacity to mediate labor disputes or conduct unionization elections. Workers wishing to come together in union and bargain collectively under the IATSE and its affiliated Locals should not have their rights postponed because a few members of Congress wish to sow chaos and discord.*

*Let me be clear: the only reason a shutdown is a possibility at this moment is because a small group of right-wing hardliners in the House of Representatives are willing to inflict collateral damage on working people for the sake of political*



posturing. Too often, workers are forced to bear the brunt of crises manufactured for political gain. However, should a government shutdown occur, we will remember who was willing to use our financial security and well-being as bargaining chips.”

### **KEEP CALM AND CARRY ON**

Despite the uncertainty in the House, the Political/Legislative Department continues to advocate on issues pertinent to our members and their economic well-being. On September 14th, IATSE and the Directors Guild of America (DGA) issued joint comments in support of Federal Trade Commission (FTC) and U.S. Department of Justice (DOJ) proposed changes to the agencies’ Merger Guidelines. The FTC-DOJ Merger Guidelines describe and guide the agencies’ review of mergers and acquisitions to determine compliance with federal antitrust laws. The joint letter states:

“The draft merger guidelines represent an important course correction that will once again allow the Government to review the impact of consolidation and vertical integration in the entertainment industry on our members and other workers in the film and television industry. The rapid growth of online streaming and the influence of a few dominant technology companies have pushed most of the major studios to withhold sales of feature films and television programs from the open market in a race to build their own subscription streaming platforms that offer exclusive access to their self-

***Workers wishing to come together in union and bargain collectively under the IATSE and its affiliated Locals should not have their rights postponed because a few members of Congress wish to sow chaos and discord.***

produced content. These practices have negatively impacted DGA and IATSE members, and other workers by endangering jobs, competitive wages and benefits, residual or re-use payments, working conditions, and opportunities to create a wide range of movies, and television shows.”

The proposed merger guidelines are a step forward for American workers and the labor unions that represent them.

The IATSE Political/Legislative Department also recently launched a new letter-writing campaign for the 118th Congress in coordination with our sibling entertainment unions to “Tell Congress to Restore Tax Fairness for Entertainment Workers by supporting the Performing Artist Tax Parity Act (PATPA), H.R. 2871.” As reported in the *Official Bulletin: 2023 Q2/ No. 680*, PATPA was reintroduced in mid-April by Representatives Judy Chu (D-CA) and Vern Buchanan (R-FL). This critical bipartisan legislation provides a necessary update to the Qualified Performing Artist (QPA) tax deduction, correcting an unintended consequence of the 2017 Tax Cuts and Jobs Act that drastically increased taxes for many

behind-the-scenes entertainment workers. IATSE members lost the ability to deduct common work-related expenses and must now shoulder the cost of the equipment, tools, and travel necessary to do our jobs.

If passed, PATPA would allow middle-class arts and entertainment workers to deduct business expenses once again. To continue building support, we encourage those who have not already done so to visit [IATSE.co/PATPA2023](https://www.iatse.co/patpa2023) and write to your Member of Congress urging them to cosponsor, or thanking them for supporting, this important legislation.

As President Loeb said upon the bill’s reintroduction, “...there is increased awareness in Congress of this issue that has been affecting our members’ financial well-being since well before the COVID-19 pandemic shuttered our industries. IATSE is working intensely to build on the momentum of last Congress and finally restore tax fairness for thousands of middle class behind-the-scenes entertainment workers.”

# IATSE General Secretary-Treasurer James B. Wood Witnesses Historic AI Executive Order at the White House

IATSE General Secretary-Treasurer James B. Wood was in attendance at the White House as President Joe Biden announced and signed a landmark executive order (EO) on artificial intelligence (AI), Monday.

The executive order will begin to govern the development and use of AI in the United States. IATSE commends the Biden-Harris Administration for centering workers' rights in this EO and we are pleased to see many of our Core Principles for Applications of Artificial Intelligence and Machine Learning Technology reflected in the comprehensive approach being undertaken by the White House.

Among the guiding principles of this EO is a commitment to supporting American workers, with President Biden stating, "all workers need a seat at the table, including through collective bargaining, to ensure that they benefit from these opportunities." He continued, "the critical next steps in AI development should be built on the views of workers, labor unions, educators, and employers to support

responsible uses of AI that improve workers' lives, positively augment human work, and help all people safely enjoy the gains and opportunities from technological innovation."

Commenting following the event, IATSE General Secretary-Treasurer James B. Wood stated: "President Biden's Executive Order prioritizes the livelihood of U.S. IATSE members and is strongly aligned with our approach



Political/Legislative Director Tyler McIntosh and General Secretary-Treasurer Wood.



to the implementation of AI technology in the entertainment industries. I'm confident this administration will continue to be a partner in ensuring the fruits of increased productivity through AI are shared equitably among all stakeholders.

They share our view that the implementation of AI should not lead to job losses but rather should serve as a tool, complementing the work done by our members."

Another significant inclusion in the EO is an acknowledgement of the importance of copyright and intellectual property protection for creators. Maintaining strong copyright and intellectual property laws is the primary focus of IATSE's AI-related political and legislative advocacy. Notably, the EO directs

the United States Copyright Office (USCO) to issue recommendations to the President on executive actions that will address copyright issues raised by AI – specifically those discussed in the USCO's forthcoming AI study, a study for which IATSE has provided formal input.

On October 30th, IATSE and sibling entertainment industry unions within the Department for Professional Employees, AFL-CIO (DPE) responded to the USCO notice of inquiry and request for comments with our jointly held positions on the copyright issues raised by AI.

We must ensure entertainment workers are fairly compensated when their work is used to train, develop or generate new works by AI systems.

We must improve transparency of the use of AI and machine learning systems. AI developers cannot be allowed to circumvent established U.S. copyright law and commit intellectual property theft by scraping the internet for copyrighted works to train their models without permission from rightsholders. The theft of copyrighted works – domestically and internationally – threatens our hard-won health care benefits and retirement security.

We look forward to continued engagement with the Biden-Harris administration and the federal agencies tasked with implementing responsible, ethical AI policy that maintains workers' rights, job security, and union representation.

**STAY INVOLVED!**  
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CONTACT [IATSEPAC@IATSE.NET](mailto:IATSEPAC@IATSE.NET) FOR ASSISTANCE

## Roybal Film And Television Magnet High School Celebrates Its One Year Anniversary

In the Fall of 2022, Roybal Film and Television Magnet high school program opened on their downtown Los Angeles campus with the goal “...to build a more inclusive pipeline of historically underrepresented, college and career ready students interested in the film and television industries”. A year later they hosted a pep rally and classroom tour to show Industry partners their progress.

The school was founded when George Clooney, his producing partner Grant Heslov, and his agent and co-chair of talent agency CAA, Bryan Lourd, partnered with the Los Angeles United School District (LAUSD) to provide diverse students “...with a foundational understanding of the media and entertainment industry while preparing them for below-the-line professions”.

The group set to work, creating the

Roybal Film and Television Production Fund, raising over \$4 million dollars to establish the school. Their founding studio partners included Amazon, Disney, Fox, NBCUniversal, Netflix, Paramount, Sony, the History Channel/A&E Networks and Warner Bros. Discovery.

Throughout 9th and 10th grade, students gain general awareness of the industry and roles, learn the life cycle

of a project and create their own hands-on production projects. For the 11th and 12th grades, students select a career pathway in which they complete specific courses and projects and participate in industry internships, mentorships and job shadowing. Initially, the school is focused on building out the curriculum for nine pathways: Camera, Lighting, Sound, Editing, Visual Effects, Animation, Art Direction, Costume Design and Hair and Makeup.

For the 2022-2023 School year, 96 percent of the enrolled students are eligible for free or reduced school lunch, 98 percent are of Latinx, Black and Asian heritage and come from neighborhoods including neighboring Echo Park and Koreatown to Mid-City, Inglewood and Carson.

The expertise of IATSE mentors and leadership in Los Angeles is an important component to the success of this program. Vice President Mike Miller has joined their advisory board alongside Clooney, Lourd and other industry players. A number of IATSE members serve on their Industry Council including Cinematographer Erik Messerschmidt, Costume Designer and former Local 892 President Salvador Perez, and Production Designer Wynn Thomas.



International Representative Marisa Shipley, Local 892 Executive Director Brigitta Romanov, International Vice President and Director of the Motion Picture and Television Production Department Michael F. Miller, Jr., California Senator Laphonza Butler, Motion Picture and Television Production Assistant Department Director Vanessa Holtgrewe, Local 44 Business Agent Tobey Bays, and George Clooney.

The planned curriculum is unique in its multi-faceted approach to learning. Beyond the industry specific classes, creative assignments are embedded into traditional core subjects; for example, writing and producing a historical documentary may be a part of a history class. Leaders from Los Angeles-based film and television locals with jurisdiction of the crafts in the career pathways have engaged with the school to consult on curriculum development, build craft specific trainings for students and faculty, and recruit members for Masterclass speaking engagements and the mentorship program.

In building the mentorship program, the school has also partnered with the

Motion Picture Television Fund (MPTF) to reach out to and recruit retirees to participate in the program.

A school in Baton Rouge is planned to launch in 2025 following this model; discussions are ongoing about additional possible locations such as New York and other production cities.

The event held at the school on Friday, October 13, 2023 began with a pep rally, which included speeches from California Governor Gavin Newsom, co-founder George Clooney, Advisory Board Members Eva Longoria, Kerry Washington and Don Cheadle, Los Angeles Unified School District Superintendent Alberto Carvalho and newly appointed California Senator

Laphonza Butler, in her first public appearance in that role.

Guests were able to tour classrooms and speak to students in the hair and makeup pathway as well as students who had created their own modern version of “The Breakfast Club” lunch scene – including acting, lighting, cinematography, sound and editing - from the script alone, as none of the Gen Z students had seen the original film.

As we continue to prioritize fostering a more diverse and equitable industry, we look forward to continuing to work in partnership with the Roybal school.”

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## STRIKE UPDATE

After 148 days of a work stoppage, the Writer’s Guild of America and the AMPTP reached an agreement on September 24th. WGA members overwhelmingly ratified the agreement on October 9th. SAG-AFTRA’s ended their strike on November 8th after 118 days on the picket line. The tentative agreement has been approved by their negotiation committee, followed by the Executive Board. As of this writing, the SAG-AFTRA agreement is out for ratification by the membership.

The impact of this near complete shutdown of scripted television, streaming and features has been felt throughout the industry, certainly among the membership of the IATSE, and within our health and pension plans. Thousands of requests from members to access their individual account plan savings at the MPIPHP and annuity fund at the IATSE NBF have topped \$70 million. In comparison, requests in 2020 in response to the COVID-19 shutdown totaled about half. A hardship withdrawal comes with a steep price; taxes and future repercussions of drawing down from one’s savings attest to the desperation of

members. Strikes are sometimes necessary to achieve future stability but there is no denying they are a brutal path forward. After many months of severely reduced contributions into our health plans, protecting and replenishing the robustness of these plans will be front and center during our negotiations next year. While the AMPTP-driven labor disputes have caused great pain, the sound management and robust reserves in the MPIPHP and IATSE National Health Plan has allowed for the trustees of those plans to continue coverage for those affected by the strike. This safety net has allowed for the continuation of health care eligibility for those that have been unable to work.

Shows began to return to production in December, with more productions starting up throughout the new year. We are ready to get back to work in force. And your Basic and Area Standards Agreements bargaining committees are ready to use the hard-fought gains that our fellow Industry Unions and Guilds achieved as a springboard for our own negotiations in 2024.

# MOTION PICTURE & TELEVISION PRODUCTION

## FROM A WHISPER TO A ROAR: FROM THE EAST COAST TO THE WEST COAST, BRAND NEW AND TRADITIONAL CRAFTS ARE DEMANDING UNION REPRESENTATION

After 148 hard-fought days on strike, the WGA ratified an agreement with the AMPTP in September, and after 118 days on the picket line, SAG-AFTRA's negotiation committee, followed by their Executive Board, approved a tentative agreement in early November. As of this writing, the agreement is now out for ratification by the membership; in the meantime, companies are gearing up to return to production as soon as possible. After a long spring and summer, members are beginning to receive calls to return to work.

Despite these hardships and labor strife, there are workers risking it all for the protection of an IATSE contract. They want sustainable working conditions, better wages, standardized rules that apply fairly to everyone and comprehensive healthcare. They want a say in their workplace.

On-set Visual Effect workers at Disney joined their counterparts at Marvel Studios and, on the first Monday in October, voted unanimously in favor of union representation. Back-to-back unanimous yes votes send a strong message to all the employers – your workers want a union. They want to be IATSE members.

With these two wins, the groups have formed their bargaining committees and are reviewing existing IATSE agreements and discussing issues specific to their VFX work. Dates have not been set for those negotiations, but the companies are aware that we will not let this drag out indefinitely. VFX workers have waited long enough!

Moving on to a big win in animation, in March, the IATSE and The Animation Guild (TAG) filed a petition with the National Labor Relations Board (NLRB) seeking to represent a unit of Production Coordinators, Production Managers, and Production Supervisors working at Walt Disney Animation Studios. Among other things, the company argued that the Production Managers and Production Supervisors were supervisors and therefore not entitled to vote in a union election. This forced the union into a two-week hearing to resolve the issue. In late September, a regional official with the NLRB issued a decision rejecting the company's arguments and ordering a mail ballot election for the unit. This is a significant

victory in TAG's on-going efforts to represent production-side employees working in animation.

Another historic first occurred in October as well; the first video game company in the U.S. will now be covered by an IATSE agreement! Workinman Interactive, based in Rochester, NY, unanimously voted in favor of unionizing in a NLRB election. The twenty workers have created a bargaining committee and are working closely with the International to prepare for negotiations. No dates have been set yet, but we are determined to see the very first videogame workers covered by a collective bargaining agreement in the new year.

Organizing within our traditional worlds of film, television and commercials has been quite robust as well. Despite the ongoing strikes and limited employment opportunities, organizing in the Motion Picture and Television department continues to gain momentum, interest, and support from crews all over the country. From commercials to feature films to award shows/live events, the Locals have been active, assisting crew members to maintain the standards of our industry through the implementation of IATSE Collective Bargaining Agreements.

The New York Production Locals have been especially busy, battling multiple feature length films treating crews poorly and undermining the industry standards. Most recently, in New Jersey, Locals were able to correct misclassification issues for the entire crew on the feature film titled, "Bird and The Bee". This meant that the crew would no longer be treated as Independent Contractors and would be able to receive benefit contributions directly from their employer going back to their date of hire. Most crew members received over 20 days or approximately 240 hours of contributions to their health plans.

Upstate in Newburgh, NY, the 40-person crew on the project "Billy Nice" (aka "Dead Guy") successfully organized their production as well. Distant Hire provisions, payroll deposit language, and benefits back to date of hire were some of the highlights of the agreement. The New York Production Locals (consisting of locals 52, 161, 600, 700, 764, 798, and USA829) continue to answer the call to action by production crews.

The commercial market has been experiencing similar

successes up and down the east coast with projects being organized in Massachusetts, Florida, and Tennessee to name a few. These multi day productions often feature competitive rates but fail to deliver on all the industry standard practices like meal penalties, distant hire provisions including housing and per diem, daily rest periods and of course benefit contributions.

An Enterprise rental car commercial that was in production in Franklin, TN was successful in large part thanks to a brief 5-minute job action by the crew at call time on day 3 of 3. Just because you are in a right to work state, doesn't mean you can't form a Union and demand union representation!

The West Coast Motion Picture Locals continue to maintain Los Angeles' reputation as a union town.

The holidays came early when crew members alerted their Locals in October about a Demi Lovato Christmas Special shooting non-union. The 50-plus sized crew was ready to walk

off the job at lunch, but the employer agreed to sign the Live Event/Award Show Videotape Agreement.

In the fall, within the span of a few weeks, commercials for Nike, Apple, Slim Fast, Hyundai, and State Farm were organized. This provided health care and pension benefits for hundreds of workers.

During the same time, two music videos, for Charlie XCX and Oliva Rodrigo respectively, were organized. What do these examples of successful organizing all share? Crew members contacted their Locals and were ready to stand up (or stand down as the case may be) should the need arise to compel a company to do the right thing.

IATSE members in this great industry continue to be the driving force behind every campaign and will continue to be the union's eyes and ears in the field. Together we add volume to their voices, taking a whisper to a roar.

## IATSE WELCOMES NATIONAL LOCAL, PRODUCTION WORKERS GUILD LOCAL 111

After a years long campaign waged alongside the IATSE, commercial production workers in the crafts of Line Producer, Production Supervisor, Assistant Production Supervisor, Production Assistant and Bidding Producer won their battle to be recognized by the AICP in July. However, that was only the beginning of their journey as union members. A new national union needed to be chartered, a contract must be negotiated, and a membership drive created!

A committee of new members are working alongside IATSE Representatives and legal counsel to craft their Constitution and Bylaws. The Constitution lays out the fundamental principles, responsibilities and rights of its officers and members. The Bylaws contain practical guidelines and procedures that inform and govern the operations of the local. These documents together are the bedrock of any union.

At the same time, a number of committees representing the various classifications and geographic areas crafted proposals for negotiations. The committees reviewed existing contracts, considered different health plans, and had rigorous debate about what their goals and priorities were.

Local 111 met for the first two days of negotiations with the commercial producers in mid-October. Negotiations were led by International Vice President Miller along with several other IATSE staff and members of the unit.

While the Local is working on the creation of their Constitution and Bylaws, the Transformation, Equity and Parity Committee is developing plans for an education program to support new union members in their careers.

The initial membership drive for those with relevant experience for this new jurisdiction opened on November 1, 2023 and is scheduled to close on January 11, 2024 Additional information can be found at <https://www.pwg111.org/>.



**Bottom row (seated) left to right: Alex Wayne, Sophia Solomon, Fenyxx Wright, Will Morillo, Jyn Pinson. Top row (standing): International Representative Marisa Shipley, Lynda de Zorzi, Beth Schiffman, Karen Chen, Jess Lee, Cheri Wilder, Erin Wile, International Representative Colleen Donahue, Cheyenne Cage, Retired Assistant Director of Motion Picture and Television Production Dan Mahoney. Left Corner: Michael F. Miller, Jr. International Vice President and Director of Motion Picture and Television Production**

# Standing Together in Support

## IATSE & Many Industry Charities Help Members Survive the Hollywood Strikes

It was April 2023 and Local 891 member Michelle Pedersen was hearing rumblings that the Writers Guild of America (WGA) would be going on strike against the Alliance of Motion Picture and Television Producers (AMPTP).

A professional make-up artist in Vancouver, B.C., with thirty years of experience, Pedersen had just finished working on a new TV series, *Dead Boy Detectives*. She was transitioning to another TV series, *The Irrational*, and suddenly on May 2nd, most work stopped dead in its tracks. Her show finished the episode it was in the midst of filming and in mid-May, she was out of work.

“Survival mode kicked in,” she said. “Budget panic. As Co-Chair of the Makeup Department, I immediately started worrying about our members. Are the new members prepared? Did they know to save?”

“Before it started, everyone was whispering about the last Writers’ strike of 100 days,” Pedersen recalled. “This is the only reference film people had on the impact of a strike. In 2008, productions were able to finish what they had, nothing new could be developed, so the industry was able to limp through.

“One of the things they tell you before you get in film is to always have three months’ rent in the bank because it’s a fluctuating industry and there may be gaps in your earnings,” she said. “But when the Actors went on strike on July 12th, I personally knew that 100 days was a pipe dream. This is going to take a while to fix.

“I haven’t had an income since May and it has been a struggle,” Pedersen said in late October. “No subsidies, no strike pay. Savings gone.” She applied for and received two payments from The AFC (formerly The Actors’ Fund of Canada). She

also applied for a hardship withdrawal from the Canadian Entertainment Industry Retirement Plan (CEIRP), which made this aid available during the strike.

“The IA and The AFC have been doing a lot for our film community, but no one was prepared for this,” she said.

Pedersen worked as a teacher for a month to help tide her over. And she worries about the long-term ramifications of the strike. “What do we look like after losing all these members?” she asked. “Who are we in January or February if we’re back to work then? My heart breaks that people are having to make this difficult decision. I’m choosing to stay, but I’m limping.”

She did have some positive news. “A shout out to [producer] Greg Berlanti because he contributed \$500,000 to his Canadian crew here during the pandemic and he did the same again during the Writers’ strike,” Pedersen said. “In addition, the British Columbia Building Trades is partnering with our Local so members can have the opportunity to work in one of the trades, which would go into their health bank hours, during the strike. In the future, when we get back to being busy, we would be able to fill crew gaps through the same trades. I think this can be a great solution for some of our members.”

Jim Recznik, a Key Grip with Local 479 in Atlanta for the past ten years, had just finished working on *Lego Masters* Season 4 on May 2nd and was day playing on *Black Mafia Family* when all work stopped in July. He felt he’d been fortunate to have been working then, noting that many shows didn’t start at all in 2023 knowing a shutdown was imminent.



“Seeing the writing on the wall, and taking the advice of other Key Grips like Chris Birdsong, John Daly and Tai Wallace, I had saved some money knowing it was going to get rough,” Recznik said. “My wife and I have three children. We knew it was going to take a group effort to tighten the purse strings and be frugal until this strike ended. We barely had time to recover from the pandemic’s impact on our lives and finances when the dual strikes began. We cut back on eating out. We made less trips, period. No summer vacation. No visiting the grandparents. Normally, we would be adventurous and see the sites in between shows. Georgia has so many amazing places to visit.

“It is rough heading into Christmas not being able to buy my children the gifts they deserve,” he said in late October. “Even when the work returns, we will never make the money back we have lost.”

Recznik called this work stoppage “a different beast entirely” from the COVID-19 pandemic. Back in 2020, he said, “We had no choices. We weren’t allowed to find work outside the industry. This time, we could look for work to provide for our families. Being a grip and being able to work with my hands gave me the option to work with my hands doing home repairs for others.”

In addition to the extra work he has found, Recznik has sought assistance to tide his family over. “Recently, Local 479 opened a food pantry and held a food drive,” he said. “We have taken advantage of the food pantry a few times. My sons, GaVen and LoGan, and I volunteered at the food drive. It was nice to be able to help many of my fellow IATSE kin.”

He also applied for emergency relief from the Entertainment Community Fund and the Motion Picture and Television Fund (MPTF). As of late October, he had not yet heard if he would be able to receive a grant of assistance.

“We stood with the writers and continue to support the actors,” Recznik said. “The actors and writers will benefit from the strike. But IATSE will come back to shortened schedules and tighter budgets. Some 9,000 IATSE members here in Georgia have been suffering to make it possible for a relative few to get a better deal. I hope they stand with us when our negotiations happen next year.”

With the strike finally ending, he predicted, “I see jobs slowly coming back but in a different form. We are already seeing productions using the strike as a reason to pay those who weren’t striking less to make up for the money they will be paying out to writers and actors. I have many friends in this business who have had to sell so much of what they have worked for over the years. I know some will never recover from the damage these current strikes have done.

## PROVIDING SUPPORT

For Pedersen, Recznik and tens of thousands of their IATSE sisters, brothers and kin, the six months from May to November have been some of the hardest in their lives. And their union is doing everything in its power to alleviate their suffering and position them to come back strong now that work is starting to resume.

Last winter and spring, when it became evident that the AMPTP was not bargaining in good faith with the WGA, IATSE started preparing for the possibility of a strike, informing members impacted of their rights and their responsibilities to honor picket lines, and marshalling the resources needed to help members if there was an extended work stoppage.

When the WGA-AMPTP strike started, the IA swung into action. International President Matthew D. Loeb immediately announced IATSE’s support for our WGA sisters, brothers and kin, saying, “We send a clear message to the AMPTP: Our



*“My wife and I have three children. We knew it was going to take a group effort to tighten the purse strings and be frugal until this strike ended.”*

**JIM RECZNIK, LOCAL 479**



solidarity is not to be underestimated. The Hollywood guilds and unions stand united, and we stand strong.”

On June 8th, the IATSE General Executive Board unanimously approved \$2 million to be distributed through the Motion Picture & Television Fund (MPTF), the Entertainment Community Fund (formerly The Actors’ Fund), and the Actors Fund of Canada (AFC) to support members in-need during the strike. “For those who are struggling, you are not alone, the 170,000 kin of our Alliance are with you, and help is available,” President Loeb said. “We trust these proven industry charities to deliver this much-needed support directly to IATSE members who need it most, and we will continue to explore all avenues to provide necessary assistance to our members as they weather the storm during the writers’ strike.”

On August 2nd, the General Executive Board unanimously approved an additional \$2 million to these charities, bringing the total to \$4 million, after the charities reported that requests for emergency financial assistance accelerated significantly following the studios’ failure to reach a fair agreement with SAG-AFTRA, forcing the Actors to go on strike on July.

“The painful effects of these work stoppages on our membership cannot be overstated,” President Loeb said. “As difficult as these times are, we have heard time and again that our members understand that this fight had to happen, and their collective support for the Actors and Writers helps ensure they will receive that same support when we return to the bargaining table ourselves.”

“As charities that have been providing assistance to the motion picture and television industry for more than 100 years, this is absolutely in their wheelhouse,” said Michael F. Miller Jr.,

International Vice President and Director of Motion Picture and Television Production, of the MPTF, Entertainment Community Fund and AFC. “Oftentimes, when people need financial assistance, there are other underlying issues that need to be addressed, too, such as reacquiring health care coverage if it’s been lost, or dealing with ill family members whom you can no longer assist when you lose your income. These charities are very well suited to providing these important services. The downstream ramifications of unanticipated unemployment are vast. And they have trained people to identify and assist with those types of issues.”

Miller and others noted the added hardship imposed by having to face a work stoppage less than three years after the COVID-19 pandemic shut down the entire entertainment industry. In certain respects, the impact of the current situation is worse.

“One of the important differences between the labor disputes with the AMPTP and COVID-19 is that the underlying safety nets that were provided by federal and state governments are no longer there,” Miller said. “So the increased unemployment benefits available to folks during COVID-19 are not available anymore. And we are coming up on the end of unemployment benefits for tens of thousands of our members due to the length of these disputes with the studios and this is placing a significant additional burden on our members. Provisions like the moratorium on foreclosures and evictions that existed during COVID-19 are no longer there. All of those safety nets that made COVID-19 a little bit easier to deal with don’t exist during this time.

“This makes the assistance from the International to our partner organizations and all of our local unions that have gone

over and above to assist our members even more important, whether that is financial assistance, dues waivers, or food banks and toy drives,” he added.

“There have also been a number of organizations and individuals that have made donations to MPTF to support people and prevent them from losing their health care or help with additional health care costs that may not be covered by insurance,” Miller noted. “The Union Solidarity Coalition is an organization that’s been made up of entertainment unions across the board that did some significant fundraising around the idea of preventing industry members — not just IA but industry members as a whole — from losing their health care and they have been particularly helpful in that area.”

Importantly, at the urging of union trustees, the Motion Picture Industry Pension & Health Plans (MPI) and the IATSE National Benefit Funds have both taken steps to keep members from losing their healthcare coverage and to enable them to receive hardship assistance.

The MPI is granting participants currently enrolled in the Active Health Plan who work under contracts impacted by the strikes to be granted up to six months of no-cost COBRA coverage when a minimum number of worked and banked hours have been attained at the end of certain qualifying periods. It also allows participants who are vested in the MPI Individual Account to apply for a one-time special early hardship withdrawal.

The IATSE National Health & Welfare Fund is providing Health Plan C participants meeting similar eligibility criteria the ability to have co-payments waived if their CAPP account balance is not sufficient to continue coverage for the quarters beginning October 1, 2023 and January 1, 2024. In addition, the IATSE Annuity Plan allows participants who are out of work due to the strikes to take a distribution from their account due to termination of employment without the usual waiting period.

“This is one of the most important things that the IA was able to do — to bridge coverage to members who are impacted by the strike,” Miller said. “That’s one big stressor we’ve been able to take off the table for the vast majority of our members. We have been incredibly fortunate that even after COVID-

19, when we were able to work with the trustees to maintain healthcare coverage through prudent and responsible management, both of these plans still had sufficient enough reserves to continue to bridge health coverage through the strikes.”

The September 27th end of the WGA strike against AMPTP did enable some members to return to work, primarily those working on talk shows and reality shows. But as of November 1, 2023, “the vast, vast majority of our members were still out of work because there are no actors to put in front of the cameras,” Miller noted. The November 8th settlement between SAG-AFTRA and the AMPTP will finally restart production and work for IATSE members.

## CANADIAN RESPONSE

Canadian IATSE members working on U.S. productions covered by the contracts impacted by the WGA and SAG-AFTRA strikes against AMPTP faced similar hardships to their sisters, brothers and kin south of the border.

For example, Local 891 in Vancouver reported that gross wages in August 2023 were 90 percent less than in August 2022. Local 212 in Calgary reported a 95 percent unemployment rate. Local 873 in Toronto’s gross wages dropped by 89 percent. And AQTIS 514 IATSE in Montreal reported that gross wages dropped by 72 percent. Most domestic productions in Canada, especially in Quebec, were not subject to the strike, but the impact has still been overwhelming.

“We have given the AFC substantial contributions to assist and support our members throughout these tough times,” said International Vice President and Director of Canadian Affairs John Lewis.

“At the same time, some of our members have also been reeling from natural disasters, ranging from fires in British Columbia to floods in Nova Scotia,” he said. “Fortunately, the AFC has stepped up to help, along with the Walsh/Di Tolla/Spivak Foundation, which has been helping pay for food, clothing, shelter, and other necessities for members affected by natural disasters.

“In addition, the Canadian Entertainment Industry Retirement Plan (CEIRP), which the IA formed, is allowing members to withdraw up to \$3,000 a month if they can show some degree of hardship,” Lewis added.

*“The downstream ramifications of unanticipated unemployment are vast.”*

**MICHAEL F. MILLER JR.,  
INTERNATIONAL  
VICE PRESIDENT**



Union Organizers and IATSE members enjoy Solidarity Night, a fundraiser for TV & film crews.

# WELCOME to Solidarity Night



Lorraine Borek, CEIRP Plan Manager, said, “The plan makes annual donations to the AFC. When COVID-19 hit, we upped the donations, and since the strike happened here in Canada, the plan has donated \$150,000 so far to the AFC. But given the burdens on the AFC, the Retirement Committee for CEIRP made a decision late this summer that we would allow members to access some of the restricted funds if they are facing severe hardship.

“We still encourage them to apply to the AFC,” she said, “and that’s obviously preferable to taking money out of their retirement account, but when it’s gotten to the point that members need money right now to avoid eviction, we’re there for them. That money is meant to be paid back into their retirement account when they start working again, but at least it may help alleviate the worst consequences of this work stoppage.”

## CHARITIES STEP FORWARD

As occurred during the COVID-19 pandemic, the Motion Picture and Television Fund (MPTF), Entertainment Community Fund, and Actors Fund of Canada (AFC) have received substantial contributions from IATSE and have been the primary source of relief for members, through financial assistance and support services. Other organizations and allies have stepped up, too, most notably, The Union Solidarity Coalition (TUSC).

As of early November, the MPTF had handled 12,000 intake calls and distributed over \$5 million in assistance. “The work we’re currently doing to assist IATSE members during the work stoppages is similar to that during the COVID-19 pandemic,” said MPTF President & CEO Bob Beitcher. “Our social workers are responding to intake phone calls and emails from members with a holistic approach — focusing not only on short-term financial needs but also on psycho-social markers that may require other interventions.

“Our philosophy is that a financial grant will solve some problems, but there are typically other issues at work (ranging from stress and anxiety to severe chronic depression, suicidal ideation, and domestic abuse) that members need to share with someone and seek counsel and care management,” he explained. “We remain in touch with many industry members on a case management basis that we were ‘introduced to’ during the pandemic. Our social work team works with every applicant for financial assistance on a monthly budget — both as a short-term tool to develop strategies on where the financial assistance being sought should go, as well as a longer-term tool to crystallize for members what their spending looks like relative to their income.

“The pace of the work, though, has been quite different [than during COVID-19],” Beitcher said. “On a daily basis we are receiving many more calls now. I think this is due in part to two factors. First, the industry wasn’t super-busy prior to the strikes (productions were held back because studios/streamers didn’t want to get caught with half-finished shows), so employment and earnings were lower. And second, the ‘rainy day funds’ that many industry members built up over the years were depleted during the pandemic and not restored completely prior to these strikes. Members are very fortunate that IATSE has stepped up with sufficient funding support to provide them with a cushion.

“We also provided a venue and support for a joint IATSE-Teamsters food drive on August 24th and will host another one we hope prior to Thanksgiving,” he added. “That was an amazing experience, with over 200 volunteers from IATSE and the Teamsters showing up early in the morning on campus to set up, working all day, and then taking food packages home with them at the end — acknowledging that they too were in need. In all, we helped over 1,000 industry families. Food insecurity is a very serious issue. We have heard of industry members

needing to make a choice between feeding themselves or their children on a daily basis. Through EHS (Entertainment Health Insurance Solutions), an agency we set up several years ago with the Entertainment Community Fund, we are also providing health insurance navigation for industry members who have lost their insurance.

“The need is only increasing as members remain unemployed or under-employed during this work stoppage,” Beitcher noted. “We can easily see doubling the amount of assistance (over \$3 million) we’ve already given out before it’s over. Two years after the 2007-2008 Writers’ strike, we were still helping industry members get back on their feet, pay their bills, and rebuild their lives.”

The Entertainment Community Fund (formerly The Actors Fund) is helping IATSE members in need with emergency financial assistance to cover basic living expenses (such as rent, groceries, health insurance and medical bills), mental health support and more. As of the beginning of November, it had distributed approximately \$5.3 million to IA members, with the greatest number of applications from California, followed by Atlanta and New York.

The Entertainment Community Fund also runs hardship funds for several Locals, including Local 52, Local 600, Local 798, Local 829, and most recently, Local 161 and Local 476.

In addition, the Fund is providing other important support services. “People have a tendency when they can’t pay their bills to not communicate with their mortgage company or their landlord or utility companies,” said Entertainment Community Fund Chief Operating Officer Barbara Davis. “So a lot of the information we provide is about how members should contact and negotiate with lenders, landlords and utilities to stay in their homes and keep the electricity on.” In fact, the Fund runs an Eviction and Tenants Rights Workshop in coordination with the Legal Aid Foundation of Los Angeles.

“We also have our Health Insurance Resource Center, which has been doing a lot of work with people to make sure they keep their health coverage,” she said. “And our Career Center, during this time period, has been focused on helping members find alternative work during the work stoppage. We’ve been running a series of classes and also doing a lot of individual assistance in helping people look at what their transferable skills are and what kinds of work opportunities they might be able to do temporarily.

“We’ve been doing a lot around mental health, as well,” Davis explained. “We’ve created what’s called the Anxiety Toolbox, which takes some of the best practices of cognitive behavioral therapy to help people develop skills around managing anxiety. And there are certain Locals that have contracted with us to run Member Assistance Programs, which provide mental health services, classes and other forms of help.”

Davis also noted the differences between the current situation and the COVID-19 pandemic work stoppage. “During COVID-19, there was much more overall community support,” she said. “For example, there were a lot of disaster entitlements that were put in place through unemployment benefits and people being more easily eligible for Medicaid if they didn’t have insurance. These are no longer available to people. And the impact of COVID-19 still lingers, because many people drained their resources then. So today many members are in a much more difficult financial situation.”

Looking to the future, Davis said, “There is going to be a long tail to this. The impact of six months of not working is long, and we are projecting providing the same level of assistance for

**ENTERTAINMENT INDUSTRY CHARITIES**

**Motion Picture & Television Fund (MPTF)**  
Website: [mptf.com](http://mptf.com)  
Tel: 855.760.MPTF (6783)  
Email: [info@mptf.com](mailto:info@mptf.com)

**Entertainment Community Fund**  
Website: [entertainmentcommunity.org](http://entertainmentcommunity.org)  
Tel: Eastern: 800.221.7303  
Central: 312.372.0989  
Western 888.825.0911  
Email: [info@entertainmentcommunity.org](mailto:info@entertainmentcommunity.org)

**The Union Solidarity Coalition (TUSC)**  
Website: [www.tusctogether.com](http://www.tusctogether.com)  
Email: [TUSCtogether@gmail.com](mailto:TUSCtogether@gmail.com)  
Email: [contact@AFChelps.ca](mailto:contact@AFChelps.ca)

**The AFC**  
Website: [afchelps.ca](http://afchelps.ca)  
Tel: 1.416.975.0304  
Toll free: 1.877.399.8392  
Email: [contact@AFChelps.ca](mailto:contact@AFChelps.ca)

another three to six months beyond then because everybody won't be going back to work at the same time."

The AFC (formerly the Actors' Fund of Canada) had provided \$1.2 million in assistance to IATSE members impacted by the strikes as of late October, a total Executive Director David Hope estimated would reach \$2 million when all the applications on hand at that time were processed.

As with the MPTF and Entertainment Community Fund, AFC's assistance goes beyond direct financial support. "We've been working with our partner CareerCycles to offer support for film workers in finding temporary employment while their film jobs are on pause," Hope said. "That has included group sessions, individual sessions, and an extensive list of resources.

"We've also worked with our partner Credit Canada to run seminars on how to manage personal finances in a time of scarcity," he explained. "The seminars inform people about what options they might have to make the funds they have last longer, and what options they have for working with their creditors and others to negotiate some relief while their income is on pause.

"In addition, when people contact us needing various kinds of help, we can point them to resources that might be available that they might not have thought of," Hope noted.

"This has been an overwhelming challenge for The AFC," he said. "During COVID-19, clearly there was a great demand for emergency financial aid and other services, but there were a couple of mitigating factors. One is that the return to work for film workers was relatively rapid. The length of this emergency is longer. Second, government supports are fewer in Canada than during COVID-19. Third, the pandemic was a worldwide emergency and fundraising was forthcoming because everybody was affected and everybody could see the need. It was very visible.

"We're very fortunate to have the support of the International in this particular emergency as we did during COVID-19," Hope said. "We're very fortunate to have the support of Canadian Entertainment Industry Retirement Plan, and our Locals here in Canada have been very forthcoming in helping us meet the financial demands that we're facing, but the overall public response is not what it was during COVID-19. We're doing our best to help as many people as possible as quickly as possible. But we're a small charity and the need is huge. And this went on longer than any of us were prepared for. So it's a very difficult situation. But we're doing our best and we're helping hundreds of people and we'll certainly help many more before we're done."

In addition to the MPTF, Entertainment Community Fund and AFC, a group of striking writers founded The Union Solidarity Coalition (TUSC) to support IATSE and Teamster members who have lost their health insurance during the shutdowns.

"We want to stand with you like you've stood with us," wrote more than 240 members of the WGA, SAG-AFTRA and Directors Guild of America in an open letter to IATSE members. "You will have our support when it's your turn to negotiate. When your unions (or in the case of P.A.s who don't have a union, when you individuals) stand up and demand fair compensation, reasonable hours, healthcare, or pension, we'll back you up. There's a labor crisis in this country. Together, we can lead the way in modeling reform."

Funds raised by TUSC are being used to pay the health insurance premiums for IATSE and Teamster members who will not qualify for their health insurance next quarter due to strike shutdowns. The TUSC is partnering with EHS to get members signed up for the health plan that best suits their needs at no cost to them.

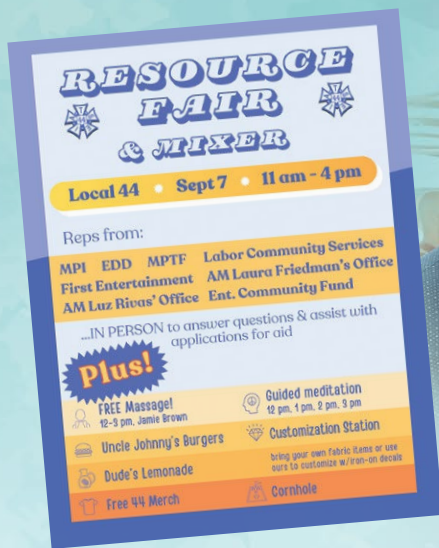
## LOCAL UNIONS STEP UP

Local unions representing film and television crews have taken innumerable actions to augment the International's efforts and provide direct services to their members.

Well before the strikes started, Tobey Bays, Business Agent for Affiliated Property Craftspersons Local 44 in Southern California, could see the handwriting on the wall. "I remember in February there were studios that had stages on reserve, but they weren't opening up the offices," he said. "They were anticipating a strike. So it was already slowing down. Members were already losing. When the strike did happen in May, and then lasted for all these months, we've had plenty of members who haven't had work in over a year."

With so many members in dire straits, Local 44 took a series of actions to help. The Local donated \$250,000 to the MPTF to provide financial and other assistance to its members. "This way, when our members go to the MPTF for relief, they can draw from the Local 44 account, which makes it easier for them to receive what they need — and at the same time, this opens up other funds for the members of other Locals," Bays said. "In addition, we've been purchasing gas cards and food cards for our members."

Local 44 has a dedicated Social Services Department to help members address problems, which has proved particularly



From the left to right: Tobey Bays 44 Business Agent, Kathryn Barger (Los Angeles County Board of Supervisors – 5th District), Renata Ray Local 44 Business Representative and Victor Reyes Local 44 Business Representative.

valuable during the shutdown. “Some members are struggling with the whole situation,” said Local 44 Social Services Coordinator Xina Jenkins. “For some, it is their first time going through something like this in the industry. Everyone’s just trying to stay afloat. And a lot of them are digging into their savings. So whenever a member reaches out, I provide them with industry and non-industry community referrals. It could be applying to CalFresh for food assistance, or how to apply for health insurance if they don’t qualify with MPI, or how to stop an eviction notice. Above all, my job is to be all ears, to assure members that they have the support of Local 44 during this difficult time.”

Recently, Local 44 held a resource fair for members. “We had representatives from the MPTF, Entertainment Community Fund, and the unemployment office, as well as some Council and Assembly members there,” Bays said. “First Entertainment Credit Union was there to help with relief loans, and so was MPI to help with health insurance.

“We brought all these different resources together, and we threw a barbecue and put out some cornhole and made an event, and then gave everybody the opportunity to sit down with counselors at these different agencies,” he said. “We also provided masseuses for chair massages and we had four sessions of guided meditation. Plus, Labor Community Services was there and we distributed food and diapers. And we had a tremendous turnout—well over 500 people on a Thursday. On October 29th, Local 44 held a Pumpkin Festival. Over 400 pumpkins were carved up ahead of Halloween and it gave families a nice place to gather for a cookout and plenty of candy for the kids.”

In addition, Local 44 joined with 13 other IATSE Locals, the Teamsters, the MPTF, the Los Angeles Food Bank, and the Los Angeles County Federation of Labor to host the August 24th food drive noted previously by Beitcher.

All the Los Angeles area IATSE Locals have also been joining together to organize a Thanksgiving food distribution drive — called “Lean In and Lean On” — that will provide 2,500 families a Thanksgiving meal, and a Toy Drive to follow up and help members in November and December. Locals across the country have been organizing similar efforts. On October 15th, IATSE East Coast Locals held a Food Drive in New York, where they gave out nonperishable pantry items to 500 members.

In Atlanta, Local 479 has held four food drives in partnership with other area IATSE Locals, the most recent of which took place on October 21st at Tyler Perry Studios, where more than 100 volunteers served 1,000 families. In addition, in August, Local 479 purchased quarterly stamp dues for all members for the remaining quarters of 2023, and they held a Back to School supply drive, too.

“Our local unions are truly taking care of our members,” said President Loeb. “Every Local impacted by the strikes has been stepping up and doing its part, and I couldn’t be prouder of how our members are supporting their sisters, brothers and kin.”

## STANDING TOGETHER IN SUPPORT

The past four years have no parallel in IATSE’s 130-year history. The COVID-19 pandemic work stoppage, which started in March 2020, lasted anywhere from several months to more than a year for most members. Then, in May 2023, the work stoppage caused by the WGA and SAG-AFTRA strikes against AMPTP lasted for more than six months for virtually all members working in motion picture and television production. It has been like being on a rollercoaster, only without the fun and with a lot more time spent on the bottom than at the top.

In response to these unprecedented times, IATSE has taken unprecedented action, providing millions of dollars in emergency relief over the past four years through the MPTF,



IATSE kin standing unequivocally with the SAG-AFTRA Negotiating Committee in their fight for a fair deal.

Entertainment Community Fund and AFC, working with members' two major health insurers to maintain their health care coverage, and providing support in many other ways.

But while the COVID-19 pandemic was unpredictable and impacted the entire world, the strike shutdown was neither.

“The AMPTP is an ensemble of media mega-corporations collectively worth trillions of dollars, including Amazon, Apple, Disney, Netflix, Universal, Warner Brothers, and others,” said President Loeb. “The AMPTP had the resources to come to the table with fair offers to the WGA and SAG-AFTRA. Instead, they apparently decided to pursue a strategy of attrition, assuming that the longer the strikes lasted, the more likely the WGA and SAG-AFTRA would cave. But they didn’t gamble on our solidarity and our unyielding commitment to justice.

“It’s IATSE’s hardworking members, the engine of the entertainment industry, who were caught in the crossfire and suffered egregiously from the AMPTP’s greed-driven attempts to divide and conquer,” President Loeb said. “The economic fallout for below-the-line crewmembers is real, but IATSE members know the studios were responsible for shutting down film and television production with the writers and actors even started.

“Make no mistake — if the studios truly cared about the economic fallout of their preemptive work slowdown against

below-the-line crewmembers, they could continue to pay crewmembers and fully fund their healthcare at any moment, as they did in 2020 during the onset of the COVID-19 pandemic,” Loeb charged.

“It’s plain as day who our allies are,” he said. “We stand shoulder-to-shoulder with our SAG-AFTRA and Writers Guild kin. Their fight over the past six months foreshadows our fight tomorrow, and together, we will always stand united until the studios acknowledge our collective worth, and the workers prevail.

“Our members should know that their union has got their backs every step of the way,” Loeb said. “We will keep doing everything within our power to ease the burden on our members, help them navigate the end of this crisis, support their return to work, and negotiate the strong contract they have more than earned when the next round of bargaining takes place — with WGA and SAG-AFTRA standing with us just as we have stood with them.

“We take care of our own is far more than a saying,” he noted. “It’s the underlying ethos that drives everything we do, in good times and bad, no matter what. For as long as it takes, we’re going to keep taking care of our members, and when all is said and done, we will emerge in a better, stronger place than before.”

***“We’re going to keep taking care of our members, and when all is said and done, we will emerge in a better, stronger place than before.”***

**MATTHEW D. LOEB  
INTERNATIONAL PRESIDENT**



# CREW SHOTS



Fantastic job to the Local One restoration crew behind the Phantom of the Opera Broadway show at the Majestic Theatre in New York City. From left to right, Mike Martinez (Head Carpenter), Jason Bowles, James Caffrey, Jerry Cavanaugh, Danny Naish, Oren Glik, Mike Walters, Chris McChesney, Randy Sautner, Nick Nevola, Matt Ryan, Jim Fossi (Flyman)



Hats off to Local 33 and the road crew behind the Les Misérables musical at the Pantages Theatre in Los Angeles.

Round of applause for the IATSE road crew and Local 28 crew who made the Les Misérables production in Portland, Oregon possible!





# IATSE turn out for the 2023 New York City Labor Day parade





**THEATRICAL WARDROBE UNION**  
LOCAL 764 I.A.T.S.E., NYC

LOCAL 52  
Motion Picture Studio Mechanics I.A.T.S.E.  
Established 1944  
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Pennsylvania / Delaware

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AND  
HAIR STYLISTS**  
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**STRONG WOMEN  
IATSE  
STRONG UNIONS**

**ATPAM**  
ASSOCIATION OF THEATRICAL PRESS AGENTS & MANAGERS

LOCAL USA 829  
**UNITED SCENIC ARTISTS**  
THE REPRESENTATIVE VOICE OF DESIGNERS AND SCENIC ARTISTS

# EDUCATION AND TRAINING

## ETCP COUNCIL VOTES TO EXTEND PANDEMIC GRACE PERIOD FOR CERTIFICATION RENEWAL

The Entertainment Technician Certification Program (ETCP) is a program of ESTA that develops and maintains rigorous assessments for professional technicians including Arena Riggers, Theatre Riggers, Entertainment Electricians, and Portable Power Distribution Technicians.

IATSE Technicians who pass the exam receive an ETCP Certification that is valid for five years.

ETCP considers continuing professional development and education essential to maintaining the certification and requires certified technicians to renew every five years. Information about the renewal process can be found on the ETCP website: <https://etcpc.esta.org/recertify/recertify.html>

As the industry continues to rebuild in the wake of the pandemic, many IATSE workers have expressed concern about expired ETCP Certifications. The ETCP Council – which governs the certification program – recognizes that these past few years have been difficult and is committed to working with technicians whose certifications expired during the COVID-19 pandemic. During the Fall ESTA Meetings held in early October, the ETCP Council unanimously voted to extend the grace period for technicians to renew certifications that expired between 2020 and 2022.

The Council is currently working with ESTA staff to create a timeline and process for certification renewal. More details will be available in the next Bulletin. If you have any questions, contact ETCP Program Manager, Christina Smith at [etcpc@esta.org](mailto:etcpc@esta.org) or via phone at (304) 300-9405.

The IATSE Training Trust Fund reimburses IATSE workers who successfully obtain approved industry certifications and recertifications, like ETCP, for the entire cost of the certification exam. More information about this program can be found on the IATSE TTF's Certification Reimbursement webpage: <https://www.iatsetrainingtrust.org/certification-reimbursement>

Need more continuing education credits to renew your certification? TTF Safety First!© is an ETCP Recognized Training Program! As an ETCP Recognized Electrical and Rigging Program, select Safety First! courses will provide you with continuing education credits you can use when you recertify. Visit this link for more information about eligible courses: <https://www.iatsetrainingtrust.org/news/2021/9/1/iatse-ttf-safety-first-etcp-recognized-training-program>

For more information regarding TTF Safety First!©, including instructions on how to apply for a free account, please visit the IATSE TTF website at: <https://www.iatsetrainingtrust.org/safetyfirst>



**Entertainment Technician  
Certification Program**



Held on September 21, 2023 at the U.S. Department of Labor in Washington, D.C. International Representative Hannah D' Amico pictured (right) representing the USITT-IATSE-OSHA Alliance, along with Assistant Secretary of Labor, Doug Parker (center).

# There's Safety in Numbers...

Over 4,000 Certifications Awarded and Counting.  
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**ETCP Certified Rigger – Theatre**

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*Entertainment Technician  
Certification Program*

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# EDUCATION AND TRAINING



**TORONTO OFFICER INSTITUTE, OCTOBER 16 – 20, 2023**

- |                                       |   |  |  |
|---------------------------------------|---|--|--|
| Marc N. Boyle, 504                    | Jonah Heckler, 480                        | Luis Neftali Nieves-Reyes, 494               | Christopher J. Simpson, 484            |
| Shawnte Burrell, 906                  | Tameka C. Howe, 161                       | Lisa Pacitto, 873                            | Cecilia Soto-Lebròn, 494               |
| Marissa Bernstel Coates, 839          | Gregg Hudson, 868                         | Eduardo Pedreira, 938                        | Kenneth M. Stanton, 487                |
| Mitch A. Cocroft, International IATSE | Jake Ivany, 849                           | Natasha Leigh Pirouzian, 44                  | April J. Tafoya, 161                   |
| Jacob P. Cosentino, 347               | Natasha L. Jeffery, 709                   | Celestina Prodon, 856                        | Monique Walker, 21                     |
| Zoe Dempster, 709                     | Shawn D. Kazda, 634                       | T'ai Pu, 856                                 | Kay McGuire Wiley, 887                 |
| Eric Douglas Emken, 504               | Zachary P. Kim, 665                       | Thomas Pusateri, 769                         | Puva Yoka, International IATSE         |
| Alex J. Free, 212                     | Brian Knox, 491                           | Chandanie C. Rambharack, International IATSE | <b>Graduates not pictured:</b>         |
| George Galanis, 461                   | Mackenzie G. Laroche, International IATSE | Renata Y. Ray, 44                            | Monica R. Arthurs, 168                 |
| Rowan A. Guay, 938                    | Angela Mastronardi, 873                   | Michael R. Reagan, 129                       | Wm. Dusty Klatt, 52                    |
| Davel F. Hamue, International IATSE   | Jill M.E. McRae, B906                     | Mairghread W. Scott, 839                     | Don McFarland, 30                      |
| Peter Hawrylyshen, 212                | Greg Mountain, 906                        | Sunny K. Sharif, 600                         | Vanessa L. Stacey, International IATSE |
|                                       | John Luis Navarro, 484                    |  | Kay McGuire Wiley, 887                 |

## APPLICATION FOR OFFICER INSTITUTE 1.0 2024 SUBSIDY FOR LOCALS WITH LESS THAN \$250,000 IN GROSS RECEIPTS

Applicant Name (please print)

Applying To: **Linthicum Heights, MD**

### LOCAL UNION INFORMATION

Local Union

Mailing Address of Local Union

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

Contact's phone and email:

Local Contact Signature

### CERTIFICATION

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

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

Applicant's Signature

### FOR OFFICE USE ONLY:

Rec'd by \_\_\_\_\_ Approved Y N  
 Notified \_\_\_\_\_  
 Notes: \_\_\_\_\_

**THIS FORM MUST BE ACCOMPANIED BY THE APPLICATION FROM A SPECIFIC LOCAL UNION OFFICER FOR ENROLLMENT IN THE 2024 SESSION OF THE IATSE OFFICER INSTITUTE 1.0, TO BE HELD IN LINTHICUM HEIGHTS, MD (FEBRUARY 26 - MARCH 1, 2024). SUBSIDIES ARE AWARDED ON A FIRST-COME, FIRST SERVED BASIS TO QUALIFYING CANDIDATES. SUBSIDIES, WHEN AWARDED, ARE NON-TRANSFERABLE. SUBSIDIES ARE NOT AVAILABLE FOR THE ADVANCED OFFICER INSTITUTE (2.0).**

# IATSE OFFICER INSTITUTE APPLICATION 2024

*Applications must be submitted to the IATSE Education Department at least 3 weeks prior to the beginning of the 5-day course. The IATSE International reserves the right to accept or reject all applications. There is a limit of 2 students per local for each session.*

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

**PLEASE PRINT LEGIBLY**

1. APPLICANT			
LAST NAME	FIRST NAME	MIDDLE INITIAL	
NAME AS YOU WISH IT TO APPEAR ON DIPLOMA, if different from above:		JACKET SIZE	
NAME AS YOU WISH IT TO APPEAR ON NAME BADGE/TABLE TENT:		Women's    S   M   L   XL	
		Men's    M   L   XL   2XL   __XL	
STREET ADDRESS		HOME PHONE	
		_____ - _____ - _____	
CITY	STATE/PROVINCE	ZIP/POSTAL CODE	WORK PHONE:
			_____ - _____ - _____
EMAIL ADDRESS (please print)		CELL PHONE	
		_____ - _____ - _____	
2. IATSE OFFICER INSTITUTE			
<input type="checkbox"/> LINTHICUM HEIGHTS, MD   FEBRUARY 26 – MARCH 1, 2024   FOR CANADIAN AND U.S. LOCALS			
3. LOCAL UNION INFORMATION			
LOCAL NUMBER	LOCAL UNION CITY/ STATE	POSITION AT LOCAL	HOW LONG IN CURRENT OFFICE
OTHER UNION POSITIONS PREVIOUSLY HELD:			
4. APPLICANT SIGNATURE			
I certify that all the information on this form is true and complete to the best of my knowledge. I agree that the IATSE can share my name with its General Executive Board and with any local union. I consent to the use by IATSE of my name or likeness to promote or publicize the IATSE (whether in print or electronic form or otherwise). I hereby release IATSE from any and all liability for using my name or likeness and waive all claims against IATSE arising from the use of such information. I also hereby grant a license to IATSE to use my name or likeness and expressly disclaim all rights to all value and benefit(s) IATSE may gain through the use of such information.			
SIGNED			DATE
5. AUTHORIZATION FROM THE LOCAL UNION EXECUTIVE BOARD – THE IATSE WILL VERIFY YOUR APPLICATION WITH YOUR LOCAL.			
I certify that IATSE LOCAL _____ endorses the enrollment of the above named applicant in the IATSE Officer Institute.			
SIGNED			DATE
TITLE		EMAIL	
FOR IATSE EDUCATION DEPARTMENT USE			
APPLICATION RECEIVED	STATUS AND NOTIFICATION		INITIALS

**Return Completed Application via Email or Mail to:**

**IATSE Officer Institute, 207 West 25th Street, Fourth Floor, New York, NY 10001**

**Email: [officerinstitute@iatse.net](mailto:officerinstitute@iatse.net)**

**Facebook: @iatse    Twitter: @iatse**

# EDUCATION AND TRAINING



**LOCAL UNION TRUSTEE TRAINING  
NOVEMBER 4-5, 2023 - LOS ANGELES, CA**

Thomas L. Adams, 80  
Leonard M. Applefeld, 19  
Gary W. Armstrong, 631  
Joanna Ben-Yisrael, 16  
Greg R. Boyson, 119  
Dominique N. Carino, 489  
John P. Darby, 19  
John E. DelBono, 16  
Kevin Dixon, 58  
Cheryl Eckert, 706

Tony Figueroa, B192  
Kelcey Fry, 706  
Jose Gonzalez, 80  
Barbara Inglehart, 892  
David A. Iskowitz, 100  
Lindsay E. Jenkins, 58  
Andrea Joel, 44  
Eugene Lauze, 336  
Carrie W. Liao, 839  
Laura Liz Little, 705

Michelle Liu, 705  
Ashley J. Long, 839  
Joel Madsen, 119  
Ann Moore, 28  
Beth Pachman, 748  
Ernesto Perez, 80  
Hunter Plamondon, 56  
James Posedenti, 19  
Jacqueline K. Saint Anne, 892  
Scott Shordon, 729

Kirk F. Stantis, 251  
Edward Titus, 476  
Cecil K. Todd, 631  
Scott A. Troha, 476  
Terrie Velazquez-Owen, 706  
Rose Etta M. Venetucci, 488  
Nicholas G. Wright, 16





# IATSE ENTERTAINMENT & EXHIBITION INDUSTRIES TRAINING TRUST FUND

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## In-Person OSHA 30-Hour General Industry & Construction Classes

The IATSE TTF's OSHA 30-Hour General Industry and Construction with Focus on the Entertainment Industry classes cover a wide range of safety topics for IATSE supervisors, department heads, keys, and workers with safety responsibility. These trainings will be available in-person starting in 2024 and will be facilitated by experienced instructors who understand the unique challenges faced by entertainment industry workers.

Whether you work in film, television, theater, or live events, these classes will equip you with the necessary knowledge to maintain a safe workplace for those under your supervision.

Learn more here: [iatsetrainingtrust.org/osha](https://iatsetrainingtrust.org/osha)



## Training Director Summit

Mark your calendars for the inaugural IATSE Training Trust Fund Training Director Summit! We're bringing together the training directors/coordinators and staff responsible for training at their local for workshops, speakers, networking, and more.

Sign up for our mailing list, and you'll be the first to know when additional details are announced and applications are open. Space is limited for this event and seats are limited to two people per local.

Hotel accommodations will be provided and travel stipends will be available.

Sign up for notifications here: [iatsetrainingtrust.org/training-director-summit](https://iatsetrainingtrust.org/training-director-summit)

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 [www.iatsettf.org](http://www.iatsettf.org)

# Broadcast Officers Convene in Phoenix for the 2023 Sports Broadcast Summit

In a gathering that has become an annual tradition, IATSE Broadcast Officers from across the country came together for two days of in-depth discussions on issues unique to Broadcast Locals. The Summit was held in early October in Phoenix, Arizona, hosted by Local 748. The overarching theme this year was unity – exploring how these networked Locals can collaborate to stabilize and positively influence the ever-evolving sports broadcast industry for the betterment of the individuals they represent.

Before the official start of the Summit, women in leadership roles at their respective Locals initiated a special meet-up, reflecting a growing trend in recent years. The number of women taking on leadership roles within the broadcast industry continues to rise. This unique gathering provided a platform for broadcast women to connect, bond, and discuss the distinct challenges they face. Leah Williams, Vice President of Local 748, shared her experience as a first-time attendee, highlighting how

this meet-up served as an excellent icebreaker for her. Local 444 Business Agent Lori Altenderfer shared Vice President Williams's sentiment and said, "It's rare to find yourself surrounded by this many broadcast women at one time, so it's very uplifting to connect and realize you aren't alone in the struggles women still face in the industry."

The first day of the Summit delved into multiple break-out discussions that focused on the key areas of Organizing, Bargaining Preparation,

Local Administration, and Utilizing Educational Resources. These sessions resulted in engaging conversations where attendees shared their unique experiences. Adam Leifer, Business Manager of Local 305, emphasized the value of learning from each other, enabling his Local to represent their members from a position of strength. For Leifer, an Officer of a newer Local, "hearing the experiences and exchanging ideas with the more established Locals has been invaluable." Vice President





President Loeb speaks to summit attendees.



Williams communicated how the Summit presented the opportunity to learn from various sources, enhancing her leadership skills.

When Broadcast Officers come to the Summit, they spend the maximum time possible together inside and outside the meeting room. This year, Local 748 hosted a dinner and social event to keep the conversations going and provide a unique opportunity to build relationships and foster connections. Many attendees believe that it's during these moments that the most meaningful discussions occur, the kind that will drive their sector of the alliance forward through supportive relationships. These relationships ultimately contribute to the growth of better union leaders and organizers, expanding their influence within the sports broadcast industry.

The second day of the Summit continued its focus on the well-being of members. Representatives from the IATSE National Benefit Fund dedicated two hours to present and answer specific and unique questions from the attendees. The quality of questions asked and the interest in each other's healthcare and retirement concerns

underscored the commitment of these Broadcast Officers to the well-being of the community they represent.

President Loeb made a return appearance this year. In addition to participating as an attendee, where he listened to the Officers and engaged in their discussions on issues important to broadcast, he also shared some of his own experiences and took questions from the group. His dedication to spending time with attendees and sharing his experiences demonstrated unity and support within the union. Sharlene Mansfield, Vice President of Local 119, expressed, "As a newly elected officer, it was so reassuring to have President Loeb make the time to attend the Summit and give his insights. I feel the strength and support of my Union."

The Summit has become essential to the development of Broadcast Locals and their Officers. Each year, the agenda tackles current industry issues in addition to refining leadership and administrative skills. "As a whole, the Broadcast Summit was a good refresher course for the day-to-day operations of running a Local," stated Local 414 President Will Tinsley. Karen Greene,

Assistant Business Representative of Local 871, noted, "Meeting and spending time with other local leaders was amazing. We all have similar issues with employers, and being able to share information helps us foster solidarity with each other." Darby Newman, Western Region Business Representative of Local 600, mentioned, "The Summit helped me get a better understanding of what challenges other markets face. I can bring these shared experiences back to benefit my Local by paying attention to trends currently happening in other areas so we may get out ahead of similar issues that may present themselves in our market."

The 2023 Sports Broadcast Summit exemplified the collective spirit of IATSE Broadcast Officers, working together to address industry-specific challenges and create a better future for their members. The unity and collaboration showcased throughout the event emphasized that their commitment and hard work have a lasting impact on the lives of those they represent. These Officers are working together to foster a thriving and supportive sports broadcast industry.

# Historic changes for the Pink Contract

The term “Pink Contract” refers to a variety of contracts held by the International with producers of Live Entertainment – Broadway shows, tours, family shows, TV awards shows, and industrials. The most well-known Pink Contracts are with The Broadway League and Disney Theatricals, and what is referred to as “The Non-League employers” - Big League Productions, Crossroads Live North America (formerly Troika Entertainment), NETWORKS Presentations, and Work Light Productions.

Both groups were up for renegotiation this year. Bargaining Committees consisting of International Officers, Representatives, and experienced Broadway and touring crew members were assembled, along with larger focus groups consisting of the stewards and interested crew members.

For the Non-League “Bus and Truck” contract, which covers tours that play smaller markets, the bargaining committee focused on improving wages, time off, and producer paid single occupancy housing. The negotiations were at times contentious, including an implied threat by the employers to cancel their upcoming touring season. However, after much time spent at the bargaining table, both in-person and virtually, an agreement was reached that achieved a majority of the Union’s objectives.

The Broadway League/Disney Theatricals Pink Contract negotiations followed. Led by President Loeb, the committee’s priorities were the

preservation of health benefits in the face of double-digit cost increases, increasing the minimum rates in the agreement, establishing new rates for Broadway Pink Contract crews, addressing the increased costs of housing on the road, and getting time off for rest in a difficult touring schedule. The employers opposed nearly all of the Union’s proposals and initially little progress was being made on the key priorities.

After multiple negotiations, progress was being made, but not enough. After an almost 20-hour bargaining session that ended at 5:00 a.m., President Loeb informed the employers that we were still far apart, and the Union would be moving for a strike vote. The International immediately put in place a strike vote and began preparing to strike Broadway Shows and tours covered by the agreement.

While the strike vote was happening and preparations were underway for a strike on Broadway and the road, the employers called President Loeb

asking to continue negotiations. After several rounds of phone calls with the Employers, President Loeb, in consultation with the committee, gave the Employers a “Here is our offer, you can take it or see us on the streets tomorrow” message. Almost immediately after that message was delivered, the Employers agreed to the Union’s proposal.

The Broadway League/Disney Theatrical Pink Contract agreement was ratified with over seventy percent of votes being cast in favor of the agreement. The new agreement guarantees producer provided housing while on tour, continued health and welfare benefits at no cost to the employees, establishes a new Broadway tier with higher minimum rates, significantly increases the minimum rates for tours, and provides for a rest period or penalty while on tour.

Equally important as the contract achievements in the negotiations were the improved communications and transparency with the crews. The

Stagecraft Department had frequent meetings and updates with the show stewards and focus groups. Multiple town hall zoom meetings were held to update all the crews as negotiations proceeded. For the first time in the history of the Pink Contracts, members were able to vote to ratify the agreements.

During these negotiations, the focus group and stewards were invaluable, allowing the committee to get immediate and focused responses from the members that helped guide the committee's responses to the employer's proposals in real time. The Stagecraft Department thanks everyone who joined in on these meetings.

While there were significant increases and improvements on both agreements, more work remains to be done on addressing working conditions on tours. The Department remains committed to increased participation from the crews and looks forward to working together to achieve a better quality of life.

## HISTORIC UNIONIZATION VICTORY FOR NEURO TOUR'S PERFORMING ARTS PHYSICAL THERAPISTS

In September the Stagecraft Department made history by organizing the physical therapists from Neuro Tour, who tour with live theatrical productions.

These healthcare professionals are essential workers who provide vital care to touring company members in performance venues worldwide. They work long hours, spending extended periods away from their homes and families, which makes their concerns even more pressing. The employees highlighted four critical areas of why they wanted to unionize: salary, paid time off, per diem, and career advancement opportunities.

The employees chose IATSE to assist them after researching and considering other unions. Medical unions were unfamiliar with the unique challenges of the entertainment industry. IATSE was the best choice due to our extensive network and proven success in negotiating with production companies, including those affiliated with Neuro Tour.

Maeve Talbot, Doctor of Physical Therapy, expressed her optimism, saying, "I believe that with the support of IATSE, we have a much stronger support system to voice our concerns and make some meaningful changes."

This case is part of a broader trend of organizing for IATSE. Union representation is vital for all entertainment workers. People

across the industry are increasingly seeing the value of a union and the protection it affords. This organizing win is an important first step.



Neuro Tour  
Healthcare  
Professionals  
Alliance

Ultimately a victory for Neuro Tour's Physical Therapists is measured by achieving a first contract, which is still to come. The healthcare professionals' values, education, and dedication must be acknowledged in the agreement. A fair salary, clear career advancement, and ample periods of rest are necessary for success.

Samantha Harmon, Doctor of Physical Therapy, sums it up: "If we can achieve a salary that matches our education, training, and responsibilities, then our efforts will have been well worth it. Securing additional vacation days equitable to other touring company members will allow for a much more sustainable career, allowing us to continue providing high-quality services to performers and improving the longevity of their careers."

The Stagecraft Department welcomes these new members and looks forward to the future.

A promotional banner with a dark blue background featuring stage lights. The text "JOIN US. WORK IN LIVE EVENTS" is in yellow, and "LIVEEVENTWORKERS.COM" is in white. A large QR code is on the right side.

JOIN US.  
WORK IN LIVE EVENTS  
LIVEEVENTWORKERS.COM

## TRADESHOW AND AV: 2024 AND BEYOND

The Tradeshow and Corporate Audio-Visual landscape is undergoing a significant transformation as we approach 2024. Artificial Intelligence (AI) is rapidly redefining the hospitality and event management sectors. From automating mundane tasks to enhancing user experiences, AI is set to play a pivotal role. In its recent report, Cvent, the largest event and hospitality technology company in the world, highlights that AI, along with Augmented Reality (AR) and Virtual Reality (VR), will become increasingly prevalent across industries which undoubtedly will end up at Tradeshow. The challenge for AV is to harness AI's capabilities without losing the human touch and interpersonal connections or impacting jurisdiction.

As described at the Exhibitor Services and Contractors Association (ESCA), the challenge of being confused with the hospitality industry makes workforce development difficult. There is a pressing need to rebuild and strengthen connections between planners and employers, and the IATSE can play a crucial role in bridging this gap. By partnering with employers, IATSE can develop recruitment programs ensuring the workforce is equipped to handle the demands of the evolving industry.

The Cvent report indicates a shortage of skilled labor. As AI and



other technologies become integral to the Audio-Visual domain, there is a need for skilled stagehands adept at handling advanced equipment and software. Partnering with educational institutions and employers and facilitating training and recruitment drives can ultimately lead to faster paths to membership as well.

Technology, especially visual and interactive content, has long been a cornerstone for event planning. Virtual and augmented reality tools are enhancing the planning process, making it more efficient and collaborative like a newly launched search engine called "The Vendry" which can locate venues and vendors utilizing a global database. This represents an opportunity for Locals to be listed for their respective jurisdictional craft. Imagine a world

where planners can take virtual tours of venues, toggle between different room layouts using AR, or visualize stage setups in real-time using VR. We are uniquely positioned to harness these solutions.

2024 promises to be a year of innovation and collaboration for Tradeshow and Corporate AV. The IATSE must be at the forefront and focus on building strong partnerships. Engaging with employers in recruitment and retention is a start. Designing workflow to better meet the needs of clients, contractors, and crews must be the next step. Then, developing a workforce around an eight-hour minimum and new technology will address both retention and efficiency.

## WEBINAR: THE IMPACT OF CLIMATE CHANGE ON IATSE WORKER SAFETY AND HEALTH

On August 9th the Education Department in association with OSHA's Safe + Sound week, presented a webinar discussion on the impact of climate change on workers in the entertainment industry. Panelists were Dr. Ismail Nabeel, MD, MPH, MS an Associate Professor in the Department of Environmental Medicine and Public Health at the Icahn School of Medicine at Mount Sinai and Molly Braverman, Director of the Broadway Green Alliance.

- Highlights of the webinar include:
- how climate change can impact the health and safety of IATSE workers
- review industry-specific scenarios
- discuss ways to protect your health in a changing climate.
- identify key resources and trainings for further learning

As we continue to see the effects of climate change in our lifetime, understanding how the climate is impacting all of us is extremely important. Workers are impacted more than any other demographic and the health and economic tolls are stacking up.

The health effects of climate change include respiratory and heart diseases, pest-related diseases like Lyme disease and West Nile virus, water and food related illnesses and injuries and deaths. Climate change has also been linked to increases in violent crime and overall poor mental health. As more science-based research is occurring the impact is

becoming clearer especially on communities of color, older workers, and outdoor workers.

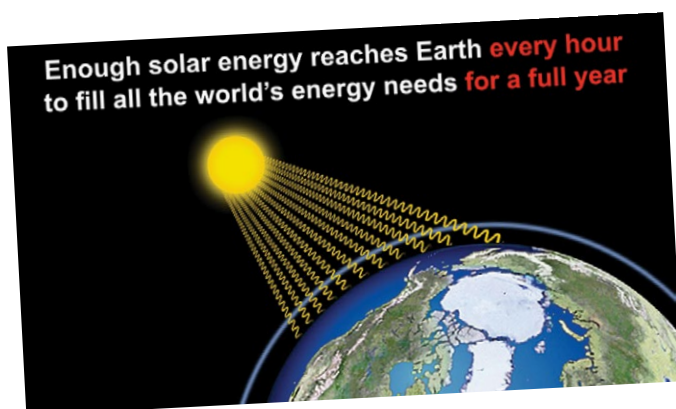
The four climate scenarios examined were wildfire smoke and air quality, flooding, heat illness and natural disasters. The examples were focused on real everyday examples an IATSE worker might encounter and not just catastrophic events. They highlighted how simple changes in weather over time can significantly impact quality of life and change how we live. Ultimately, we must think about how climate is changing our daily lives to make an overall difference. The presentation highlighted how some individuals are more vulnerable than others and we must constantly adapt to make a difference in health outcomes for the future.

The Broadway Green Alliance offered solutions and hope on how to be greener! For more ideas check out [www.broadwaygreen.com/videos](http://www.broadwaygreen.com/videos)

Many of the suggestions discussed center around a holistic approach that solutions need to not only consider not only environmental concerns but social and economic development as well. Resources are available through digital learning, toolkits and guides as well as case studies. Get involved in the movement by taking the Theater Climate Pledge or explore the BGA's Green Captain Program.

If you missed this incredible presentation in August you can check it out on the Education Department's webinar channel at [www.gotostage.com/channel/iaeducationforall](http://www.gotostage.com/channel/iaeducationforall)

*As we continue to see the effects of climate change in our lifetime, understanding how the climate is impacting all of us is extremely important.*



# DIVERSITY, EQUITY AND INCLUSION

## REFRESH YOUR DEI LEARNING THROUGH WEBINARS DEVELOPED BY THE EDUCATION AND TRAINING DEPARTMENT AND THE LINKEDIN LEARNING DEI CATALOG

The Diversity, Equity and Inclusion Committee connects Local committees to resources to promote education and training on DEI topics. The committee would like to remind local unions that there are a number of courses in webinar format available 24/7 via the Education and Training Department member webinar channel and through the LinkedIn Learning course catalog. If your committee is in need of topics for learning, we suggest scheduling a committee or Local viewing of one or more of the courses and following up with an open-forum discussion.

The following courses are available on the IATSE member webinar channel at: <https://www.gotostage.com/channel/iaeducationforall>

**Land Acknowledgements: The Land We are On and Why We Acknowledge It** - Learn more about what land acknowledgments are, when to use them and when to not.

**Juntos en la Lucha-Together in the Struggle: Latinx Workers in the Labor Movement, Past and Present** -This webinar pays tribute to the invaluable contributions of Latinx individuals in the labor movement throughout history.

**Allyship in Our Workplaces and in Our Union** - In this webinar, strategies are discussed that you can use to help

build a more equitable and inclusive place of work through allyship.

**Cognitive Bias with the FMCS** - Take a look at some of the most prevalent of our internal subconscious biases, how to become more aware of them, and when to slow down and think more carefully before taking action.

**Unconscious Bias and Microaggressions** – This webinar reviews our own biases to help us mitigate them in the workplace and promote a culture of courtesy, respect, and collaboration.

**Labor Rights and Voting Rights** - This webinar discusses Black women's 157-year tradition of integrating labor and voting rights activism into their long struggle for full citizenship rights in the United States.

**Equity, Diversity, and Inclusion Basics** - Brush up on issues of equity, diversity and belonging.

**The IATSE Road Show Why Unions Matter** – An informative and enlightening presentation that makes the case that strong unions are an essential component of a strong and stable economy.

Members can review the IATSE webinar channel for new courses added periodically or to access webinars on LGBTQIA+ topics.

The IATSE Diversity, Inclusion and Belonging course catalog on LinkedIn Learning contains over twenty unique courses specially curated to educate IATSE workers about the challenges and opportunities inherent in working in diverse organizations. This collection reviews current thinking and best practices on topics such as bias in all its forms, cultural competence, communication, allyship, and accountability. Members can access this collection through their free LinkedIn Learning account. If you do not have a LinkedIn Learning account, go here to apply [www.iatsetrainingtrust.org/lil](http://www.iatsetrainingtrust.org/lil)





## IATSE THINKS ATLANTA PRIDE IS JUST PEACHY!

The 2023 Atlanta Pride Festival & Parade was held on October 14th and 15th, and Local 479's Pride Committee went all out arranging a strong showing of union support. They began in advance, coming together with other members to make oversized props representing some of the various items their members use at their jobs: cameras, boom mics, clappers, radios, paint brushes, spools of thread, and more. These were used as both placards, and to decorate the truss in their IATSE-themed float.

Throughout the weekend, IATSE members staffed a booth space in the festival area in beautiful Piedmont Park. While a union booth may not seem to be the most exciting offering at a Pride festival, Local 479's Pride Committee were a hit with their free photo booth. There was a consistent line of attendees eager to pose with the member-made, film-related props, and learn a bit about what we do in the meantime.

Sunday brought the Atlanta Pride Parade, where over 150 marchers queued up together from both IATSE and SAG-AFTRA, showing our solidarity. In order to march and get a limited-edition Pride shirt, attendees were asked to donate a minimum of ten dollars to local charity CHRIS180. As their website states, "Since 1981, CHRIS180 has been dedicated to healing children, strengthening families and building communities as the first and largest non-profit organization in Georgia to openly celebrate and serve LGBTQ+ youth." The Local 479 Pride Committee added that, as we work together to heal from the collective trauma of the last few years, CHRIS180 continues to provide life-changing services including therapy, safe housing, and foster care to more than ten thousand people every year. The minimum donation of ten dollars will help fund therapy and trauma recovery for children in Atlanta area schools.

As of writing this, they have raised over \$10,000 for CHRIS180! Anyone wishing to donate can do so here: <https://chris180.org>

Although it takes a village, or in this case a Local, to pull it off, we want to give a huge shoutout to Local 479 Pride Co-Chair

Paige Jarvis who took the reins and made sure everything went off without a hitch.

Said IATSE Pride Chair Nate Richmond, "I know firsthand the huge amount of work that goes into planning and executing an event like this, and so we want to thank Paige for her amazing leadership! We also know that Committees thrive with the support of their Local, so a big thank you to the Executive and Membership of Local 479 for their work and support of these Pride initiatives."

Also joining the parade from Local 479 were Vice President Sara Riney and Labor Delegate Brian Marino and many, many proud members.

From the International Pride Committee, Nate Richmond and Rachel McLendon were in attendance, while John "Jack" Curtin, Secretary-Treasurer and his members represented the Make-up Artists and Hair Stylists, Local 798. SAG-AFTRA's contingent was led by their National Executive Director and Chief Negotiator, Duncan Crabtree-Ireland. We also had participation from Locals 161, 600, 800 and 927. Everyone had a great time marching and dancing to the hot beats of DJ Goddess Kiko, which helped keep us warm on an otherwise chilly day.

Local 479 Pride Co-Chair Paige Jarvis remarked, "If there is a better time than the Pride Festival to focus on us as a body of individuals who are aiming for the exact same goals, I don't know what it is. My wish for this year was to have as many locals as possible march in solidarity, and I think we successfully pulled that off, and then some."

We also want to point out that, as we see in a lot of Pride festivals, the general labor contingent represented was extremely small and so it's extra special that so many IATSE members came out in force to show labor how it's done. We hope that going forward, more unions will join in.

Once again, we want to thank Local 479 for showing up for their LGBTQ+ members and for including us in their celebrations! #IATSEpride



# IATSE WOMEN'S CONNECTION

## WOMEN RISING TOGETHER...AND IATSE WAS IN THE HOUSE!

More than 700 women from UNI Global Union affiliates across the world gathered in Philadelphia on August 25 and 26 for UNI's 6th World Women's Conference. The IATSE was well represented by Vice Presidents Colleen Glynn and Joanne Sanders.

Under the theme Women Rising Together, the women set the agenda for the next four years, elected a new World Women's president, and led the fight to champion women's rights worldwide. The conference focused on five key topics: achieving decent work in a sustainable world for women workers in the face of climate change and the technology revolution; addressing gender-based violence and harassment both in the workplace and in the home; increasing women's representation in unions to at least forty percent, including leadership positions; approaching health and safety issues with a gender perspective now that the International Labor Organization (ILO) has determined it to be a fundamental right; and examining how to further recruit and engage women and youth into the trade union movement.

According to the ILO in their report on Global Employment Trends for Youth 2022, young women are worse off than young men with only 27.4 percent being employed versus 40.3 percent of young men. This, as well as other structural barriers such as social and cultural stereotypes, add to the challenges faced by young women.

To support young women in UNI affiliated trade unions, the UNI World Women's Conference adopted a motion presented by UNI Youth on this issue which aims at breaking down barriers faced by young women workers and supporting their access to the world of work. The motion includes areas such as support for campaigns against violence and harassment; education and training of young women; increase in young women's representation across UNI structures; and inclusion of young workers issues in collective bargaining.

Vice Presidents Glynn and Sanders had the opportunity to connect with women across the globe, recognizing that the issues they face are the same or similar to workplaces in the U.S. Women continue the fight for a seat at the table, a voice in the workplace, pay equity, and equitable access to opportunities. Health and Safety issues have taken on more

prominence with the ILO's Convention 190. The convention, fought for and won by trade unions, is the first international treaty to recognize the right of everyone to a workplace free from violence and harassment. To date, it's been adopted by 34 countries. The United States has not yet ratified it.

Christy Hoffman, General Secretary of UNI Global Union, underscored the interconnectedness of gender, race and workers' rights. "The fights for union rights, women's rights and racial justice are inextricably linked. The work of UNI Women is an essential part of that struggle."

As the Conference came to a close, Carol Scheffer from CWU (Ireland) was elected UNI World Women's President. In her statement, she thanked all the women who came before her: "As an Irish woman, I have learned a lot from my predecessors, who fought for our freedom, like Rosie Hackett who set up the Irish Women Workers' Union, and from leaders like former president of Ireland Mary Robinson, who fought against the oppressive church and state regime. In effect, Irish women understand struggle but that is an understanding every woman in this hall knows. In all our countries the women who have come before us have laid the foundation upon which we build our solidarity, and it is now for us to carry on their legacy," Scheffer said. "Women united are an unstoppable force."

The resonating voices of these determined women advocates left a mark on the ongoing global struggle for gender equality and workers' rights. Vice Presidents Glynn and Sanders were proud to be counted among them.



## This Fall, Organizing is in the Air - and We Have the Support You Need

As the summer months come to an end and we move into fall, the Canadian Department has seen unprecedented organizing activity across the country. Several large organizing campaigns in animation and VFX have gone public as workers in these mostly unrepresented industries come together to improve their working conditions. In animation, workers at WildBrain Studios look to become the second animation studio to join the IATSE. In VFX, workers from DNEG across Canada are trying to do the same; hopefully becoming the first vendor-side VFX studio to join the IATSE in Canada. We have also seen important victories in stage, front-of-house, and rental shops.

To support this organizing, the Canadian Department has taken several steps to support the crucial work our Locals are doing. We have hired a new full-time organizer, Rajean Hoilett, in Toronto, who will provide on-the-ground support to organizing initiatives, and we have an entire series of different training modules that Locals can access. Our robust trainings cover topics such as Initial Intake: How to Handle an Organizing Lead, Cold Call Training: How to Reach Out to Non-members, How to Host an Organizing Townhall, Adobe Sign: How to Use Online Representation Cards, and more. Each of these trainings are designed to provide you with the skills you need to run a successful organizing drive at your Local.



There is truly something in the air this fall. More and more workers are realizing the benefit of working together and forming unions, creating an important opportunity for all of us to build and grow our Locals and increase our collective strength. If you are interested in receiving training or want to talk about a specific organizing drive, please contact International Representative Jeremy Salter, at [jsalter@iatse.net](mailto:jsalter@iatse.net).

### LOCAL 52 HOLDS REGION 3 MEETING IN BUFFALO, NEW YORK

On October 23rd Local 52 held its region 3 meeting in Buffalo at the Buffalo Film Works. At the meeting, Local 52 members discussed possible productions coming to their jurisdiction and held nominations for Region 3 Representatives and Business Representatives.



Pictured Left to Right: Cliff Keen Jr. Prop Department, Jeffery Keen Prop Department, Local 52 President William Watt and Cliff Keen Sr. Grip Department.

## LOCAL UNION NEWS

# Mutual Aid is the Heart of the Labor Movement

This fall more than 1,200 families affected by industry work stoppages received groceries thanks to a coalition of IATSE Locals, industry partners, and non-profits. Volunteers from Locals 161, 479, 600, 800, and 798, along with Teamsters Local 728, SAG-AFTRA, and the WGA, came together for three separate food drives in Atlanta, assisted by local non-profits C.H.O.I.C.E.S. and Margie's House. A big thanks for significant contributions from Cinelease, Eagle Rock Studios, Shadowbox Studios, Swirl Films, Trilith Studios, and Tyler Perry Studios. A special thanks to the Georgia AFL-CIO.



## IATSE GRADUATES OF AFL-CIO ORGANIZING INSTITUTE 2023

Congratulations to the IATSE graduates of the AFL-CIO Organizing Institute 2023. The Institute was held in Atlanta, GA from September 13-15, 2023 at the Local 479 Union Hall.



(Pictured Left to Right) Local 798 Political Coordinator Jennifer Bennet, Local 834's Vice President Jessica Gavin, Business Agent Anthony Gant, and Local 892 Costume Designers Guild, Field Organizer Dana Woods.

## WHAT HAS ORGANIZING A UNION MEANT FOR YOU?

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





## BEST EVER TURNOUT AT IATSE CANADIAN CONVENTION

This year's Canadian Convention, which brings together the Districts 11 and 12 meetings, was the best attended in IATSE history. Almost 170 attendees representing thirty-one Locals came together to report on what their Locals have been up to over the last year, and to hear from Canadian Department Director John Lewis and International Representatives on the work the International and the Canadian Department have been doing with regard to organizing, training, politics, comms, assistance

for members, legal issues, and other industry developments. With a large number of returning delegates and almost twenty percent first-time attendees, it was fantastic to see the high level of engagement. Delegates were able to take in views of the Pacific Ocean as the Convention was held on Vancouver Island, in beautiful Victoria, BC. The Convention will be held in District 11 next fall, and delegates are already looking forward to spending some time in Toronto, ON.

## BARGAINING COMMITTEE TRAINING NOW AVAILABLE – INCLUDING CANADIAN VERSION!

To say that there's been a massive amount of organizing going on would be an understatement, and because of this, there will continue to be more and more contract negotiations as we create contracts to cover new workers in many different workplaces. Bargaining committees generally have varying degrees of experience, and in many cases, there are first-time committee members who have never bargained a Collective Agreement. At the direction of President Loeb, the Education Department developed training to educate our members on the ins and outs of the bargaining process - from prep through to ratification.

The initial version was created to provide training for bargaining committees taking part in next year's negotiations of the Hollywood Basic and Area Standards Agreements. The Canadian Department, with the assistance of Canadian Counsel Ernie Schirru, have restructured the content to make it applicable and deliverable to our Canadian Locals. The training can be tailored to any type of bargaining, such as term agreement or first contract negotiations. The goal is to ensure

that we are strong, educated, and unified throughout the entire negotiation process.

To date, the Canadian Department has provided this training to Local 873 to assist their committee with preparations for upcoming negotiations with the AMPTP, as well as to a newly organized group of workers from William F. White International, Canada's largest supplier of motion picture and television equipment. The courses were very well received by both bargaining committees, and we expect an increase in the delivery of this training program going forward.



## Maritime Locals Outfit Kids for Canadian Weather

Following the great example set by Local 2 (Chicago stagehands) and Local 11 (Boston stagehands), a number of Halifax-area Locals wanted to get involved in Operation Warm, which matches schools or organizations that support children and families in need with organizations that would like to help. Operation Warm makes things easy – determine your budget and they’ll help find an organization in your area whose needs match your budget size.

The school (or support organization) provides the sizes and number of shoes and coats needed, and Operation Warm manufactures and ships them, ensuring that each child gets brand-new, high-quality items.

Locals ADC659, 667, 680, 849 District 11, and the International raised almost twenty thousand dollars and partnered with John MacNeil Elementary in Dartmouth, Nova Scotia. They worked with SchoolsPlus and Operation Warm to purchase 300 winter coats and 192 pairs of shoes - and Local 849 stepped up further with the donation of 350 toques! On October 14, members from all of these Locals volunteered their time to distribute

the items to the students, many of whom are new to Canada and were unprepared for Canadian weather.

Nova Scotia Legislative Assembly Member Susan Leblanc, who represents the riding where John MacNeil Elementary is located, not only showed up to volunteer, she later made a formal statement in the Legislative Assembly thanking the IATSE for its support of the community. As part her statement she stated, “Due to the actors’ and writers’ strikes in the United States, film production around the globe has been affected and hundreds of these crew members have been out of work for months. They know what it is to face challenging times, so when they heard

that many of the students at John MacNeil Elementary School in Dartmouth were in need of shoes and warm coats, they wanted to help... I would like to ask the House to join me in thanking the IATSE and its local unions 849, 680, 667, and ADC659, for working to ensure that children in their community are warm and dry, so they can focus on just being kids.” A huge thank you to all involved. We love seeing IATSE members helping communities!



Neil Daigle (Principal, John MacNeil Elementary), Roman Neubacher (Local 667 Business Rep), Jenny Reeves (IATSE 849 President), Katie MacKay-Brooker (member Local 849 & Local 680), Betty Belmore (Local 849 Member-at-Large), Debbie Richardson (Local 680 Pres), Colin Richardson (Local 680 Sec-BA & L849 member), Erica Strange (front, in black shirt, Local 680), Emily Hammond (SchoolsPlus), Ryan Wood (Child & Youthcare Practitioner at John MacNeil Elementary), Susan LeBlanc (MLA, Dartmouth North)



Local 667 Business Rep Roman Neubacher assisting a client



# IATSE SITS DOWN WITH LEADERS OF THE CONGRESSIONAL LABOR CAUCUS TO DISCUSS ISSUES BEHIND-THE-SCENES ENTERTAINMENT WORKERS FACE IN THE LABOR MOVEMENT

In October, the Political/Legislative team along with VFX workers Mark Patch and Anna George sat down with leaders of the Congressional Labor Caucus to discuss how like every other worker in the entertainment industry VFX workers deserve the protections, equitable compensation, and benefits that only come from joining together in union!

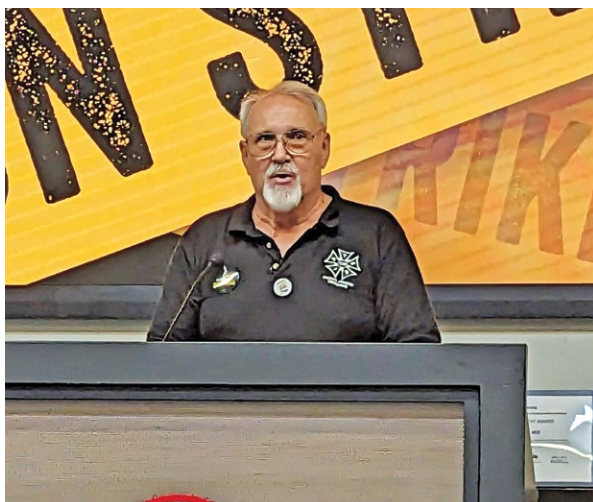
Thank you to the members of congress in attendance for listening to worker voices!



**Pictured: Representative Donald Norcross of New Jersey and Co-chair of the Congressional Labor Caucus, Marvel VFX Organizer Anna George, IATSE Assistant Political/Legislative Director Jackson Rees and International Representative and Marvel VFX Organizer Mark Patch.**

## LOCAL 336 SHOWS SUPPORTS FOR WGA AND SAG-AFTRA

On Sunday, September 17th Local 336 President Bill Combs spoke at the Phoenix, AZ rally in support of WGA and SAG/AFTRA on behalf of IATSE and Local 336.



## PRODUCTIONS AT THE LAS VEGAS SPHERE ARE UNION-MADE!



**Let's hear it for the proud members of IATSE Local 720! Pictured Left to Right: Local 720's Business Agents Matthew Gum and Todd Robbins, Training Manager Leon Morris, Business Agent Tracy Lightel, Business Representative Apple Thorne and Business Agent Mike Reininger.**

## LOCAL UNION NEWS

# Paul Dean Sr. of Local One Receives Gold Card

**O**n June 25, 2023, Local One presented their 55-year Retired Member Brother Paul F. Dean, Sr. with an honorary Local One Gold Card.

He was initiated into Local One on December 15, 1968.

Brother Dean worked in television for many years at ABC, CBS, NBC and

even on Sesame Street. Early in his career, Paul worked at the Ed Sullivan Theatre on The Howard Cosell Show. He also worked at numerous Broadway Theatres

(Cort, Winter Garden, Marriott Marquis, and the Broadway) on productions such as: Magic Show, Camelot, Othello, Me and My Girl and Miss Saigon, just to name a few.

In 2005, Paul Dean, Sr. was awarded the International President's award at the 65th Quadrennial Convention.

In June 1995, he was elected to the position of Replacement Room Chairperson of Local One and served until his retirement in June 2007. On April 25, 2008, the Local One Replacement Room was dedicated in honor of Paul F. Dean, Sr.



From left to right: Local One Member/Grandson/6th generation Andrew M. Dean, Local One President Michael Wekselblatt, Retired 50 Year Local One Gold Card member Paul F. Dean, Sr., and International Vice President / Local One Business Manager Paul F. Dean, Jr.

## LOCAL B-20 TURNS 85

Local B-20 celebrated their 85th birthday in September. They represent the front of house staff at the Portland'5 Convention Center and Portland Expo.





## NYC LOCALS HOST IATSE FOOD DRIVE

On Sunday, October 15th New York Locals 52, 161, 600, 700, 764, 798, USA 829, SAG-AFTRA and Writers Guild of America East partnered with the Food Bank for New York City to host the IATSE Food Drive. Thanks to the many volunteers who helped distribute 500 non-perishable grocery bags for IATSE members affected by the strikes and made the food drive a huge success.



## SOLIDARITY RESULTS IN BIG IATSE WINS AT STRATFORD FESTIVAL

The Stratford Shakespeare Festival is the largest live venue employer of IATSE members in the Province of Ontario. Local 357 represents seven bargaining units at the Festival: Stage Hands, Wardrobe Running Crew, Audience Development, Drivers, Wigs, Make-up, and most recently, the production Wardrobe Shop. In addition, Local 828 represents the Scenic Painters.

In the most recent round of negotiations, the Employer singled out the Stage Hand unit, requesting unprecedented concessions that included dramatic restructuring of overtime provisions, a two-tier wage scale for new employees, rollbacks on sick time, and a proposed wage freeze in this period of unprecedented increases to the cost of living. It was evident that the Employer thought that the Stagehands would have little support from the other bargaining units or from the City of Stratford, where the Festival is the major economic driver of the community.

They couldn't have been more wrong. In an impressive show of solidarity, all seven units voted ninety-nine percent in favour of job action. Local 357, led by President Doug Ledingham and Business Agent Jennifer Pich, sprang into action and organized a variety of actions, including a very public rally scheduled for the first Monday following the strike deadline. As Monday is the dark day for theatre, it would allow the actors, designers, and musicians working at the festival to participate, as well as members from Locals across Ontario. This support, combined with mounting pressure from the community, resulted in the Employer conceding and withdrawing their proposals.

Ultimately, the units achieved increases to wages, benefits, reimbursements, and they established cost-of-living adjustments (COLA) language that allows for larger increases and protects members from cost-of-living fluctuations. The lowest paid employ-

ees had their rates raised above a living wage - an increase of as much twelve percent in Year One. The agreement laid the groundwork for a future where no member of Local 357 will earn less than a living wage, regardless of craft or profession. Additionally, the newly organized members of the Production Wardrobe achieved a first agreement through the course of this dispute, resulting in solid bargaining unit security and jurisdictional language, guaranteed contract lengths, meal infringement penalties, and a robust overtime structure. Local 828 benefitted from these gains as they were able to negotiate the same rates and benefits as Local 357.

By sticking together in unity and solidarity, the employer was unable to shake the resolve of these units to lift each other up. This was a lesson in what we can do when we work together across crafts and Locals. Congratulations to everyone at the Stratford Festival on your success!

# LOCAL UNION NEWS

## IATSE MEMBER STORIES

### LOCAL 700 MEMBER SHIRAN CAROLYN AMIR WINS \$40K IN UNION PLUS CONTEST, PLEDGES WINNINGS TO ENTERTAINMENT COMMUNITY FUND

This Labor Day, one IATSE member won big. Motion Picture Editors Guild (MPEG), Local 700 member, Shiran Carolyn Amir, was announced Monday as the \$40,000 grand prize winner of the Union Plus “Unions Power America” contest. As an 8-year member of her Local, Shiran was chosen from thousands of contestants because of her outstanding dedication and advocacy on behalf of her fellow kin.

Union Plus is a nonprofit organization founded by the American Federation of Labor and Congress of Industrial Organizations (AFL-CIO) to provide benefits and discount programs exclusively to union members and their families. Each year the organization honors dozens of member-activists with over \$200,000 in prizes through the “Unions Power America” campaign.

Shiran’s decision to participate in the competition was driven by her desire to assist out-of-work members by raising funds for the Entertainment Community Fund (ECF). “I entered the competition because I saw an opportunity to raise money for our fellow members who are struggling with



the ongoing work stoppage,” Shiran explained. “I’m thrilled that these funds will make a difference in assisting IATSE families, and I strongly encourage those in a position to do so to donate to these essential safety nets.”

“I first met Shiran on a picket line before she was ever a guild member,” said Alan Heim, ACE, President of Local 700. “Since she has been on the board she has shown just how much she has cared for all our union kin and, in this time of great hardship during an extended work drought, her efforts at helping members in need is deeply moving.”

Shiran Amir is an active member of the MPEG board and serves as the founding co-chair of the Local’s Young Workers group. As a young worker leader, Shiran has played a role in pioneering numerous initiatives, including organizing bake sales to benefit the MPTF, creating a member-to-member portal to assist Local 700 job seekers, and coordinating inter-local young worker meetups and car painting events. Congratulations, Shiran! We are proud to call you our sister!

Learn more about at [www.unionplus.org](http://www.unionplus.org).

## THANK YOU

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

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

### *Contributor*

Local 74  
Local 873  
Local 478  
Local 491

### *In Memory Of*

Fund Contribution  
Disaster Relief  
Grievance Settlement  
Grievance Settlement



## REMEMBERING DANIEL R. BAUER

Brother Daniel R. Bauer, former Local 917 Business Agent, Vice President, and Secretary, passed away on February 9, 2023. Dan was 74 years old.

Dan attended Montclair State University. He worked early on with the Papermill Playhouse in Millburn, NJ and the Strand lighting company, installing and maintaining lighting installations in Atlantic City. In 1980, he started working at the original Golden Nugget Atlantic City Hotel Casino as the Lead Carpenter.

Over his forty plus years in Atlantic City Entertainment venues, Dan's work encompassed every facet from Stagehand

to Technical Director at several Casino Hotels. Dan was part of the membership which organized the Trump Taj Mahal Casino in 1990.

Dan honorably served as Business Agent from 1995 – 2000, Secretary from 2007 – 2009 and Vice-President from 2010 – 2019.

In later life, Dan became a fireworks technician for "Fireworks By Grucci" and participated in major production in Doha Qatar.

He is survived by his wife, Wendy Bauer, and will be remembered by his fellow Union Members and Technicians, for his dedication to Local 917 and the I.A.T.S.E.



## REMEMBERING DOLORES MEJDRICH

Dolores was a longstanding and legendary Dresser at many stagecraft venues, most recently at The Lyric Opera of Chicago. She was an icon on the fifth floor there meticulously assisting her team of Supernumeraries to always look their finest. Her wit, kindness and perpetually full candy dish made for memorable times for her assigned performers. After many years of service with Local 769, Dolores successfully achieved her Gold Card status on May 12, 2016. She will be missed by many.

## REMEMBERING THOMAS F. HOLDEN

Brother Thomas F. Holden ("Tommy"), age 69, passed away peacefully on October 28, 2023, surrounded by family. Tommy was a member of Cleveland Stagehand Local 27 for close to 49 years, being initiated in on February 1, 1975. He served as President from 1993 to 2009 and was a regular presence at Conventions and General Executive Board meetings throughout the years. He was also a longtime member of Local 209. From the summer of 1979 to the summer of 2017, Tommy was a dedicated employee of the Musical Arts Association, traveling the globe with the renowned Cleveland Orchestra. He loved his family, dogs, and Cleveland Browns football. Tommy, "Oh my!", did it his way.

Tommy will be greatly missed by his family, friends and Brothers and Sisters of Local 27.



NAME	LOCAL	NAME	LOCAL	NAME	LOCAL	NAME	LOCAL
John J. Cullen August 2, 2023	1	Joseph R. Pinkos August 19, 2023	44	James A. Suhajda September 2, 2023	476	Robert A. Fillis August 26, 2023	728
James Debari July 9, 2023	1	Ethan Slimak September 3, 2023	44	Gary Cadow September 9, 2023	478	Jenifer D. Galvez September 19, 2023	728
Richard O. Gunther August 3, 2023	1	Larry D. Hostler August 22, 2023	50	Daniel Y. Graham July 8, 2023	479	William C. Guerre July 10, 2023	728
Ronald Lindholm July 19, 2023	1	Richard A. Morris July 20, 2023	50	Aaron Matthew Hopkins August 4, 2023	479	Donald S. Lehman July 4, 2023	728
Phillip Nerestan September 19, 2023	1	Jeffrey N. Lanes September 24, 2023	51	Edward Hotchkiss August 1, 2023	479	James P. Connon July 20, 2023	750
Walter L. Rainard July 31, 2023	1	Wayne E. Budd July 14, 2023	52	Frederick G. Storar, li August 21, 2023	479	John F. Drury September 7, 2023	751
Gabriel Tepoxteco August 6, 2023	1	Rodney Clark September 4, 2023	52	John Deering July 12, 2023	480	Dolores Mejdrich September 25, 2023	769
William J. Walters Jr July 20, 2023	1	Christophe Markunas August 2, 2023	52	Ferrell A. Shinnick July 1, 2023	484	Daniel T. Mitchell September 19, 2023	780
Donald W. Dewitt August 21, 2023	2	James Mc Bratney August 9, 2023	52	Murdoch G. Campbell August 9, 2023	487	John J. Cipoletti August 16, 2023	794
Victor J. Janflone September 20, 2023	3	Herbert F. Mulligan September 25, 2023	52	Thomas Turnbull August 5, 2023	487	Chris Cole January 22, 2023	794
David P. Acierno August 8, 2023	7	Aaron Randall August 16, 2023	52	Devon Buckley August 7, 2023	491	Charles Dox August 15, 2023	800
David E. Clough July 2, 2023	7	Thomas F. Lyon September 20, 2023	54	Elizabeth A. Schmidt August 3, 2023	491	Joseph Musso September 14, 2023	800
Lloyd S. Johnson July 3, 2023	12	George Mironuk September 2, 2023	63	Rory Masseth August 5, 2023	504	Joann Mazarchuk July 6, 2023	835
Tim K. Casey August 5, 2023	15	Charles Blatz July 26, 2023	107	Gavin Alcott July 3, 2023	600	Alan G. Deveau July 26, 2023	849
Brooke Delarco August 17, 2023	16	Edward E. Elder August 4, 2023	107	Diane J. Biederbeck September 11, 2023	600	Jason Ham July 13, 2023	873
James King Morris July 28, 2023	16	James King Morris July 28, 2023	158	Arthur R. Botham July 10, 2023	600	Gerald Lukaniuk August 11, 2023	873
David M. Murphy July 18, 2023	16	Christian M. Sykes August 12, 2023	183	Stephen C. Confer September 7, 2023	600	Jill Bailey August 30, 2023	891
Don Hoyt July 8, 2023	18	Daniel R. Rogers September 22, 2023	187	David R. Devlin August 21, 2023	600	Elena Cencak July 29, 2023	891
Wayne E. Budd July 14, 2023	25	Daniel W. Langhofer September 5, 2023	190	David L. Fiske July 13, 2023	600	Ed Jensen August 25, 2023	891
Richard A. Westra September 6, 2023	26	Helmut Reisinger September 30, 2023	212	Jeffrey W. Mydock September 15, 2023	600	Alex P. Ross July 18, 2023	891
William O. Brown September 20, 2023	33	W. Roger Heath September 22, 2023	283	Craig G. Sjodin September 18, 2023	600	Deborah L. Slonowski July 23, 2023	891
Kenneth C. Lovetere September 18, 2023	33	Evelyn Gutierrez August 17, 2023	306	Andrew P. Sobkovich July 5, 2023	600	Ron Finch August 19, 2023	919
Steven Kenneth Mable September 24, 2023	33	Joseph F. Ferri, Jr. July 12, 2023	333	William Dahlin, Jr. July 19, 2023	665	Marilyn S Miller September 2, 2023	18032
Jerry G. Nashleanas September 21, 2023	33	Thomas G. Bertchie July 1, 2023	336	Brian Dean August 9, 2023	720	Anne King Morris August 28, 2023	18032
Kenneth K. Rose August 2, 2023	33	Ron Hebbard July 26, 2023	357	Matthew Gum August 6, 2023	720	Arthur Rubin July 22, 2023	18032
Milton I. Rubin August 8, 2023	33	David R. Alley, Jr. September 6, 2023	412	Luke Putman July 28, 2023	720	Karen Ledger July 7, 2023	USA829
Tom W. Terry, Iii July 19, 2023	33	Robin Farmer July 22, 2023	461	Charles Romano September 12, 2023	720	Pamela Lenau September 22, 2023	USA829
Troy Turner September 1, 2023	33	Paul Haining July 17, 2023	471	Robert M. Amerian August 28, 2023	728	Harry Miller July 26, 2023	USA829
Herbert A. Weaver September 27, 2023	33	Jacob D. Collins July 10, 2023	476	Vicki Brenner August 1, 2023	728	Eugene Rudolf August 24, 2023	USA829
Michael J. Krainak, Iii July 27, 2023	42	Dale E. Hay Hay Jr. September 8, 2023	476	Lon Caracappa September 23, 2023	728	Kjeld Tidemand-Johannessen September 8, 2023	USA829
Chad Georgeson July 6, 2023	44	Jeffrey Iovinelli August 22, 2023	476	Edward D. Carlin August 5, 2023	728		
Thomas J. Margozewitz July 4, 2023	44	Bonde J. Stengren Jr. September 10, 2023	476	Dennis C. Dicristina August 31, 2023	728		

# LOCAL SECRETARIES AND BUSINESS AGENTS

## Reference Letters:

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

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

## CANADA

### ALBERTA

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

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## QUEBEC

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**M 300 SASKATOON, SK** – Keightley Maddison, ia300@sasktel.net. P.O. Box 1361, Saskatoon, SK, S7K 3N9. (306-370-5744) Bus. Agt.: Kim Warden.

## UNITED STATES

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**S 142 MOBILE** – Helen P Megginson, P.O. Box 968, Mobile, 36601. (251-622-0233) (Fax: 251-625-2655) Bus. Agt.: Madeleine L. Mayrose, Local142@yahoo.com.

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

**M 900 HUNTSVILLE** – Ely McClennan, P.O. Box 12, Huntsville, 35804. (256-690-1622) Bus. Agt.: Kelly Mcmanus, atse.hsv@gmail.com.

### ALASKA

**S 918 ANCHORAGE** – Danielle Evans, P.O. Box 100421, Anchorage, 99510. (907-278-3146) (Fax: 907-278-3145) Bus. Agt.: Veil Yadi Olson, ia918ba@gmail.com.

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**M 415 TUCSON** – Deon A. Hill, secretary@iatse415.org, P.O. Box 990, Tucson, 85702. (520-882-9126) (Fax: 520-882-9127) Bus. Agt.: George Fritz.

**TBSE 748 STATE OF ARIZONA** – David Warner, dave.warner@cox.net; P.O. Box 1191, Phoenix, 85001 (888-610-3342). Bus. Rep.: Don'Shea D. Brown, iatse748busrep@gmail.com. .

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### CALIFORNIA

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**S 033 LOS ANGELES/LONG BEACH/PASADENA/SANTA MONICA** – Abraham Montes, 1720 West Magnolia Blvd., Burbank, 91506. (818-841-9233) (Fax: 818-5671-138) Bus. Agts.: (TV) Ronald Valentine, rvalentine@iatse33.com; (Le-git) Robert Pagnotta, rpagnotta@iatse33.com.

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**S 050 SACRAMENTO/CHICO/STOCKTON/MARYSVILLE** – Betsy Martin, secretary@iatse50.org; 1914 Terracina Drive, Suite 120, Sacramento, 95834. (916-444-7654) Bus. Agt.: John Kelly, businessagent@iatse50.org.

**MPSG 080 HOLLYWOOD** – Craig Conover, 2520 W. Olive Avenue, Suite 200, Burbank, 91505-4529. (818-526-0700) (Fax: 818-526-0719) Bus. Agt.: Dejon Ellis.

**S 107 ALAMEDA COUNTY/OAKLAND/BERKELEY/CONTRA COSTA COUNTY/SOLANO COUNTY/RICHMOND** – Emily A Paulson, 303 Hegerberger Road, Suite 204, Oakland, 94621. (510-351-1858) (Fax: 510-430-9830) Bus. Mgr.: Omar Sabeih.

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**S 158 FRESNO/MODESTO/STOCKTON** – Tom Schindler, Jr., P.O. Box 5274, Fresno, 93755. (559-696-8111) Bus. Agt.: Pebbles Rapp.

**M 215 BAKERSFIELD/VISALIA** – Ray Grens, Jr., P.O. Box 555, Bakersfield, 93302. (661-900-2280) Bus. Agt.: Matt Bernon.

**M 363 LAKE TAHOE and RENO, NV. (See Nevada)**

**M 442 SANTA BARBARA TRICOUNTIES(SANTA BARBARA/VENTURA/SAN LUIS OBISPO COUNTIES)** – Jonathan Hicks, secretary@iatse442.org, P.O. Box 413, Santa Barbara, 93102. (805-898-0442) Bus. Agt.: Ray Hinton Jr.

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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.

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**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. (818-509-7871) (Fax: 818-506-1555) Bus. Reps.: Patric Abaravich, patric@ialocal871.org.

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

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

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**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.

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# JOIN THE FIGHT



## DID YOU KNOW?

- Federal Law prohibits the use of union dues for political purposes. So, you must voluntarily sign up to contribute to IATSE PAC.
- IATSE PAC is non-partisan. Funds are intended to support candidates who stand with workers, and against politicians who consistently stand against us.
- Contributors to the IATSE PAC will receive a unique lapel pin to signify their commitment to standing up and fighting back!

## WHO CAN CONTRIBUTE?

Members of IATSE local unions and employees of the IATSE—and their families—are the only individuals who may contribute to the PAC



“Labor unions are under assault, with politicians across the country undermining workers’ collective bargaining rights and making harmful budget cuts that directly strip union workers of the wages, benefits, and retirement security they deserve. We need to stand up to fight against these attacks before they get even worse.”

—Matthew D. Loeb, IATSE  
International President

IATSE PAC is a non-partisan, federal political action committee created in order for our union and its members to have a greater voice in the political and legislative process.



The IATSE PAC supports policy makers that fight to:

- Protect and expand collective bargaining rights  
Defend our pension funds and health care benefits  
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- Enforce strong copyright protections
- Protect funding for the arts
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### Local Union Responsibilities Under

### Article Nineteen - Powers and Duties of Local Unions - Section Nine, Accident Reports

travelling Pink Contract worker recently had an accident involving a poorly designed piece of equipment while on tour. After the accident, in which the touring member was severely injured, the Stagecraft Department in the General Office was notified of the incident, new equipment was built and was with the tour within four days after the incident. This is the proper procedure when accidents involving Pink Contract workers occur, and is outlined in the International Constitution:

Article Nineteen - Powers and Duties of Local Unions - Section Nine, Accident Reports

under the jurisdiction of the local union."

to encourage the eyes and ears of the members they represent, the Stagecraft Department in the General Office

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