

# The ABC's of Entertainment Guilds, Unions and Professional Organizations

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by Professor Miriam

Actor

and

Announcer

A

is for

who are members of

SAG-AFTRA



# SAG-AFTRA ONE UNION

In 2012, the Screen Actors Guild and the American Federation of Television and Radio Artists merged to form SAG-AFTRA.

This labor union represents media performers.

*(Such as actors, announcers, broadcast journalists, dancers, dj's, news directors, news writers, program hosts, puppeteers, recording artists, singers, stunt performers and voiceover artists)*

Both unions were first formed in the 1930's.  
In addition to negotiating wages and work conditions, SAG-AFTRA provides health and pension benefits.



Broadcasters

B

is for

who may join the

National  
Association of

Broadcasters





The National Association of Broadcasters (NAB) represent radio and television broadcasters (free over-the-air) before lawmakers (Congress) and regulators (the FCC); encourage innovation in technology and programming, provide public service announcements in important issues to its members for broadcast and offers professional development opportunities.

The NAB also facilitates the operations of the Broadcast Education Association, the premiere international electronic media academic association.



# Camera

a tool you should know how  
to use in order to be a  
member of the

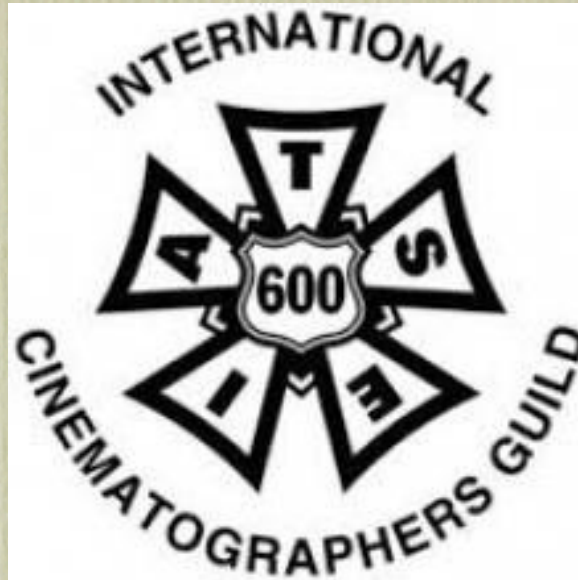
# C

is for

# International

# Cinematographers Guild





The International Cinematographers Guild, also known as Local 600, is a part of the International Alliance of Theatrical Stage Employees (IATSE *vide infra* ). The Guild represents camera professionals and publicists working in film, television, live entertainment, animation, special effects and new media.

If your work involves creating visual images for a screen, this is the guild for you.



and

# Cartoon

# C

is for

the artists who create cartoon  
drawings for animated movies  
or tv shows are known as  
**animators** and may join the

## **Animation Guild**





# the animation guild

IATSE LOCAL 839

The Animation Guild and Affiliated Optical Electronic and Graphic Arts is Local 839 of the International Alliance of Theatrical Stage Employees (IATSE *vide infra*). The first guild for animators, the Screen Cartoonists Guild, was officially organized in 1938. Attempts to organize a union had begun as early as 1931. The 30's was a decade of economic turmoil that led to rise of labor unions, though there was always resistance to their formation. In 1952 the Screen Cartoonist's Guild became the Animation Guild.

The Guild covers all artistic, creative and technical job categories in animation with some exception (such as writers and actors who may join other guilds).



Dancers

and

D Directors

is for

of the Action

who **do not** belong to  
the same union



**Dancers** in  
live performances may  
become members of the  
American Guild of Musical  
Artists.

**Dancers** in  
screen performances may  
belong to SAG-AFTRA.



The American Guild of Musical Artists (AGMA) represents  
opera singers, ballet and other dancers, opera directors,  
opera and dance production personnel and figure skaters.

AGMA's focus is on those who create America's operatic,  
dance and choral heritage.





The Directors Guild of America (DGA) represents directors and others in charge of a production. Beyond its union activities and representation, the DGA offers a competitive and highly-regarded “apprenticeship” program. Legendary Hollywood director and producer, King Vidor was a co-founder of DGA in 1936.



# Elephant

E

is for

everyone knows that!

if you need one for your  
production, call the

International  
Brotherhood of  
Teamsters





The International Brotherhood of Teamsters is one of the largest unions in the United States. They were formed by the merger of two leading team driver associations.

Today they represent a diverse range of public and private workers. In Hollywood, they represent everyone from accounting clerks to yardmen. And yes, they do represent animal handlers, wild animal trainers and all who provide transport for screen productions.



# Film

which usually makes one  
think of the

# F

is for

Academy of Motion Picture  
Arts and Sciences

and the

Motion Picture Association  
of America





The Academy of Motion Picture Arts and Sciences does much more than hand out the lauded Oscar award. It is involved in various efforts to advance the art and sciences of motion pictures. These endeavors range from education and outreach programs to preservation of motion pictures. As digital technology advanced, a Science and Technology Council was established (in 2003).

An Academy Museum is slated to rise in the heart of Los Angeles.



# What Everyone Should Know About The Movie Rating System.

GENERAL AUDIENCES

**G**

**G GENERAL AUDIENCES**  
All Ages Admitted



Nothing that would offend parents for viewing by children.

PARENTAL GUIDANCE SUGGESTED

**PG**

**PG PARENTAL GUIDANCE SUGGESTED**  
Some Material May Be Inappropriate for Children Under 13



Parents urged to give "parental guidance."  
May contain some material parents might not like for their young children.

PARENTS STRONGLY CAUTIONED

**PG-13**

**PG-13 PARENTS STRONGLY CAUTIONED**  
Some Material May Be Inappropriate for Children Under 13



Parents are urged to be cautious. Some material may be inappropriate for pre-teenagers.

RESTRICTED

**R**

**R RESTRICTED**  
Under 17 Requires Accompanying Parent or Adult Guardian



Contains some adult material. Parents are urged to learn more about the film before taking their young children with them.

NO ONE 17 AND UNDER ADMITTED

**NC-17**

**NC-17 NO ONE 17 AND UNDER ADMITTED**



Patently adult. Children are not admitted.

Ever wonder where movie ratings come from?

Just one of the many functions of the Motion Picture Association of America (MPAA).

Founded in 1922, the MPAA works to advance the business of the movie industry. Their initiatives include strengthening copyright protection, battling piracy and preserving free speech.



Gaffers

and

G

is for

Gators

Who? What?

I am **so** confused ...



# Gaffers

are members of the International Brotherhood of Electrical Workers (IBEW) and IATSE.

The first Gaffers were sailors who controlled the poles, or *gaffs*, on a ship. Early movie gaffers were off-duty sailors and longshoremen who controlled the light by using poles to manipulate large cloth tents that could filter or block the sunlight.

are the head electricians on the set and are responsible for the lighting. In British English, a gaffer is a foreman. The Gaffer's assistant is the *Best Boy*.

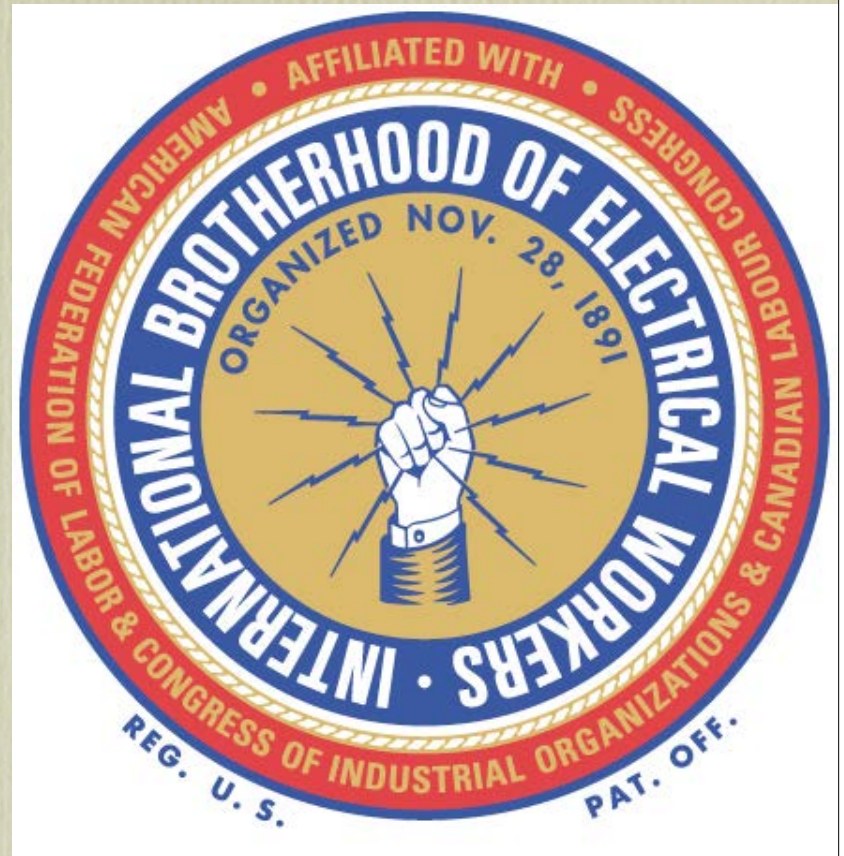
Gaffers work with the **Grips** to set up the lighting.

**Grips** manage all the non-electrical equipment and labor for the lighting. Grips are members of IATSE.



The International Brotherhood of Electrical Workers represents workers in fields ranging from public utilities to electrical manufacturing. The telegraph (1844) was the first electrical wonder of the world followed by the incandescent light (1879). The Brotherhood was founded by electrical workers working on the St. Louis Agricultural and Mechanical Fair in 1890.

Without electricity, many creative productions would be left in the dark. (*Apologies to those of finer literary sensibilities.*)







The International Alliance of Theatrical Stage Employees, Moving Picture Technicians, Artists and Allied Crafts of the United States, its Territories and Canada (IATSE) is a major force and a large and diverse union in the creative industries.

IATSE members work behind the scenes in live theater, movie and tv production, trade shows and exhibitions, tv broadcasting and concerts. The jobs performed by IATSE members range from animator to usher. IATSE has a long history in entertainment. It was founded in 1893 in New York by stagehands from 11 different cities concerned about fair wages and working conditions.



# Gators

learn to create and  
communicate using the tools  
of screen and paper media at

## San Francisco State University!



Broadcast and  
Electronic Communication Arts  
Cinema  
Communication Studies  
Design and Industry  
Creative Writing  
Journalism







G  
a  
t  
o  
r

W  
r  
a  
n  
g  
l  
e  
r

**Professor Miriam**

*I'm the one wearing blue ;)*



# Hurray!

because you have won an

**H** is for

**Emmy**  
**Oscar**  
**Tony**  
**Grammy**





## **The Emmy Award**

is awarded for excellence in Primetime Television by the **Academy of Television Arts and Sciences** in California.

The **National Academy of Television Arts and Sciences**, New York, awards Emmys for Daytime TV, News and Documentary, Sports, Technology and Engineering and Regional Emmy Awards (20 regions across the country).



*And the Oscar goes to ...*



The **Academy of Motion Picture Arts and Sciences** awarded the first Oscars, for achievement in film, on May 16, 1929. The Academy had been organized two years before at the instigation of MGM head Louis B. Mayer.

Many say both the Academy and the awards were created to blunt the growing power of unions in Hollywood. Mayer once said “I found the best way to handle [filmmakers] was to hang medals all over them.”





The Tony Award is short for the *Antoinette Perry Award for Excellence in Theatre*. It is presented by the **American Theatre Wing** and **The Broadway League** for achievement in live Broadway theatre.



**Celebrate & Support**  
through awards, grants and  
programs.

**Illuminate & Document**  
the people that create  
American Theatre.

**Engage & Educate** the  
next generation of audiences  
and practitioners.



AMERICAN  
THEATRE  
WING

Founder of the Tony Awards®

The American Theatre Wing is a service organization that supports excellence and education in theatre. It began as a war relief effort during World War I and was called “The Stage Women’s War Relief.” During World War II it became part of the WWII Allied Relief Fund as the American Theatre Wing.





The Broadway League is the national trade association of the Broadway industry. Its members include those who create and present theatrical productions throughout North America: theatre owners and operators, producers, presenters, general manager and vendors of goods and services to the commercial theatre industry. Founded in 1930, its original mission was to counter theater ticket speculation and scalping. It now negotiates labor agreements, lobbies for favorable laws and regulations, monitors and study the live-theatre industry and works to recognize excellence in theatre as well as creating programs for audience development.





The recording industry's most prestigious award, the *Grammy*, is awarded each year by the **National Academy of Recording Arts and Sciences** in areas honoring artistic and technical achievement and overall excellence in the recording industry. The Recording Academy dates back to the early 1950's when music recording industry executives were asked to compile a list of artists to be honored with a star on the Hollywood Walk of Fame.



perhaps your award was a

**Webby**

**Clio**

**Pulitzer**

**Peabody**

**Newbery**

or

**Reuben**

**Or ...**



Some refer to the Webby Awards as the “Oscars of the Internet.”

Appearing first in 1996, since 1998 they have been presented by the **International Academy of Digital Arts and Sciences**. The awards recognize excellence on the Internet.

Webby Awards are given for Websites, Advertising & Media, Online Film & Video, Mobile Sites & Apps, and Social Media. Each major area has a handful of categories with two honors presented: the Webby, voted by members of the Academy, and the Webby People’s Voice Award.





# **The International Academy of Digital Arts and Sciences (IADAS)**

Founded in 1998, IADAS' mission is to drive the creative, technical and professional progress of the Internet. Members of this Academy are leading Internet industry experts, evangelists and visionaries.

In their 20th year, 2016, the Webby Awards received 13,000 nominations from 65 countries.

IADAS also supervises the Lovie Awards—recognizing the unique and resonant nature of the European Internet community.



The Clio Awards are today's most coveted international award for advertising. They were founded awarded in 1960 for excellence in television advertising by the *American TV and Radio Commercials Festival*. Since that time the awards have expanded geographically and categorically.

Today the Clios are awarded in 10 areas ranging from Branded Entertainment to Public Relations. Student work is also recognized in several areas. The awards are administered by Clio Awards LLC. The company is privately owned.



The Greek word “clio” (also spelled kleio) means “to make famous.” In Greek mythology, Clio is the muse of lyre (think “harp”) playing. She is the daughter of Zeus and Mnemosyne.

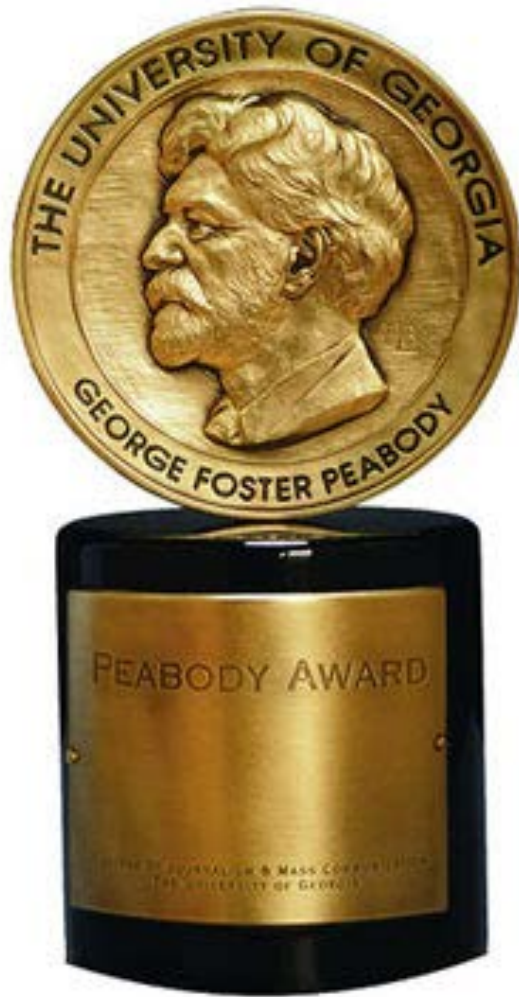


The Pulitzer Prize recognizes excellence in journalism, literature, drama, poetry and music. Renown 19th century U.S. newspaper editor and publisher Joseph Pulitzer bequeathed the awards to Columbia University, the award administrators. The first Pulitzer Prizes were awarded in 1917. They are presented in twenty-one categories. The competition is open to all. A jury is formed for each category. with three nominees selected by each jury. The Pulitzer Board makes the final selection.



The Gold Medal is awarded to the news organization that receives the Pulitzer for Public Service. All other prize winners receive a certificate and a cash prize.





The Peabody Award began as the “Pulitzer Prize for Radio” in 1940. While the award was instigated by the National Association of Broadcasters, it’s home is the Henry W. Grady School of Journalism and Mass Communication, University of Georgia. Why Peabody? George Foster Peabody was an investment banker and generous benefactor of the University.

Today the award is presented to electronic media programs, including blogs (but not theatrical motion pictures), that meet the simple criterion of *Excellence*.

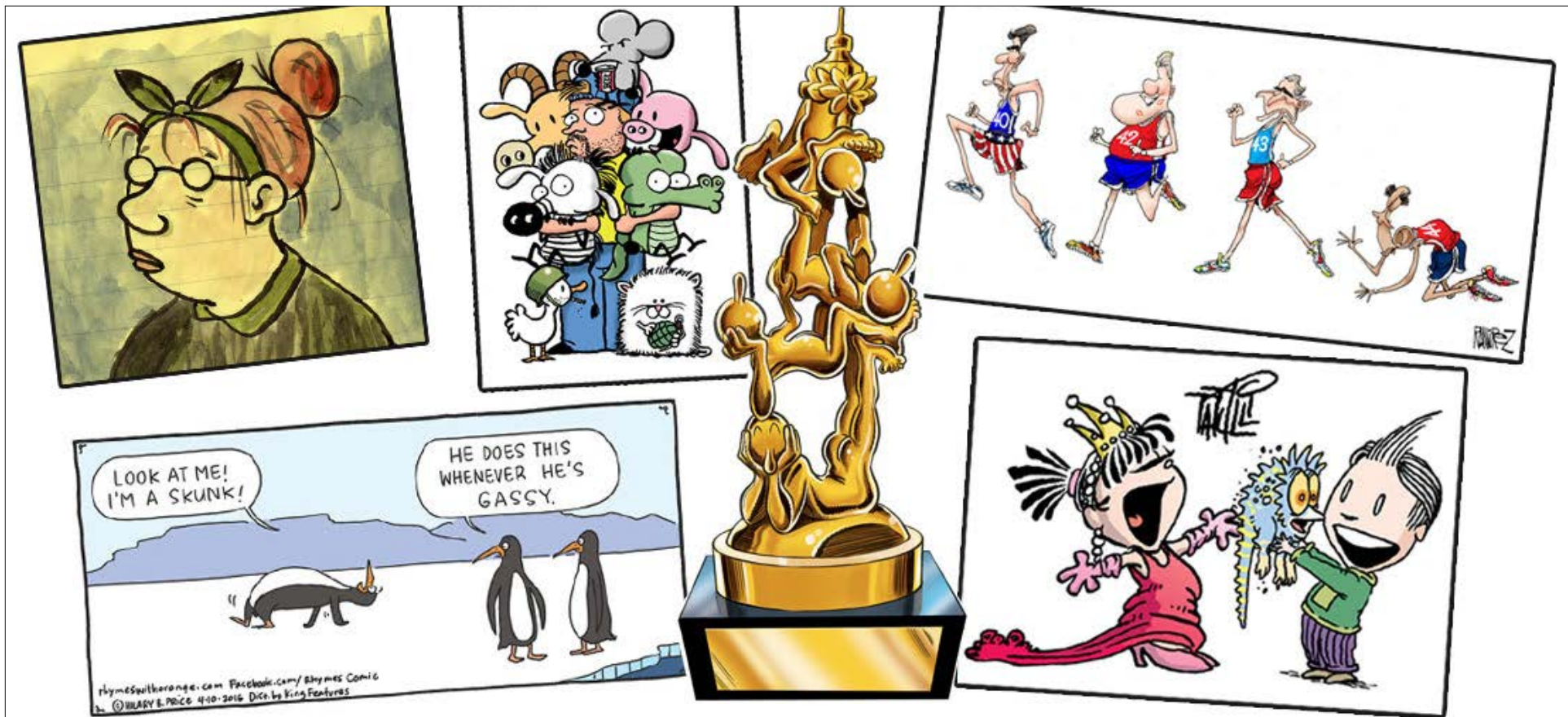


Launched in 1922 as an incentive for quality in children's books, the Newbery Medal is named for 18th century British publisher, John Newbery. Newbery is called the Father of Children's Literature for his work in writing and publishing books that were appealing to children.

The Newbery Medal is presented by the **Association for Library Service to Children**, a division of the **American Library Association**, to the author of the 'most distinguished contribution to American literature for children.'







A Reuben is awarded to the Cartoonist of the Year (print cartoons) by the **National Cartoonists Society** (NCS). NCS' roots go back to World War II when a small group of cartoonists began using their skills to entertain the troops through chalk talks. The award itself was designed by NCS's first president, Reuben "Rube" Goldberg.



# Igloo

the people who can help you find  
or build one are members of the

I

is for

Location Managers  
Guild International

or the

Set Decorators  
Society of America





The Location Managers Guild International (LMGI) is a professional society, not a labor union. [*Location Managers and Scouts are represented by Teamsters in Los Angeles and DGA in New York.*] The LMGA develops standards of conduct and ethics for the profession. A Location Manager (LM) finds the settings that best represents the visual concept of the production. Then the LM takes care of all of the details to allow the production to take place without delay or interruption.





The Set Decorators Society of America (SDSA) offers fellowship and networking for all working in the craft, including vendors. Set Decorators direct shoppers and the leadman, who is in charge of the set dressers. Each year the society honors outstanding work and contributions in set decoration.



# Jeopardy

J

is for

and all great content!  
And who knows more about  
the television content market  
than

NATPE

National Association of Television  
Program Executives





The National Association of Television Program Executives works to promote video content development, creation, production, financing and distribution across all platforms by organizing interdependent marketplaces for dealmaking and discussion. The first formal meeting took place in New York in 1964 to discuss strategies for local tv stations to deal with the then-proposed Prime Time Access Rule.



# **Prime Time Access Rule (PTAR)**

1970-1996

The Prime Time Access Rule was a Federal Communications Commission (FCC) regulation to limit network dominance of local television.

It mandated that the first hour of the then-primetime block of programming (7 p.m.-11 p.m./6 p.m.-10 p.m.) be free of network programming.

Many local stations opted to license syndicated programming such as *Jeopardy* and *Wheel of Fortune* to air in this time slot, still known as *Access*.



# Cable

# K

is for

which you should know how  
to use in order to be a  
member of the

**National Cable &  
Telecommunications  
Association**





# cable

## **National Cable & Telecommunications Association**

The National Cable and Telecommunications Association (NCTA) is the principal trade association for the U.S. cable industry. Members of the NCTA are cable operators and cable channels. Current FCC Chairman, Tom Wheeler, was President and CEO of the NCTA from 1979 to 1984. Former FCC Chairman, Michael Powell now heads the association. In addition to handling government relations for the cable industry, the NCTA hosts an annual convention and provides management oversight to an education foundation and a foundation that promotes diversity in the industry.



and

Cut

K

is for

as in the people who edit the  
footage into a story—in the  
beginning, the editors  
actually cut the film—and  
who may become members of  
the

**Motion Pictures  
Editors Guild**





**LIVE BETTER**

**WORK UNION**

The Motion Picture Editors Guild, or Local 700, is affiliated with the International Alliance of Theatrical Stage Employees (IATSE *vide infra*). The guild represents motion picture film and television editors and other post-production professionals in negotiating pay and work conditions in the industry. Founded by 3 film editors in 1937, Sound Technicians joined with the Editors Guild in 1998, Story Analysts in 2000, Foley Artists in 2006 and Laboratory Film/Video Technicians-Cinetechnicians in 2010.



the **Look**  
of a production

**L** is for

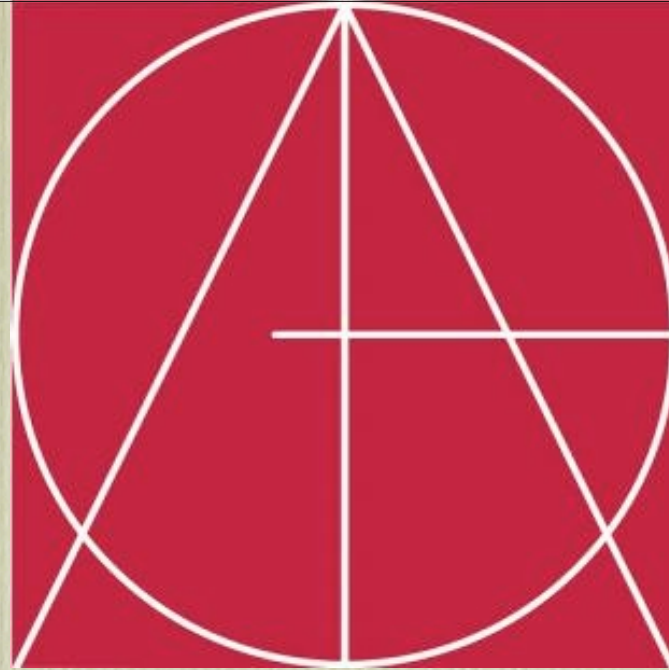
the people who are in charge of  
how works of screen and stage  
look are members of the

**Art Directors  
Guild**



The Art Directors Guild, also known as Local 800, is a branch of the International Alliance of Theatrical Stage Employee (IATSE *vide infra*).

An Art Director is in charge of the overall visual appearance and how a work communicates visually.



This Guild represents Art Directors; Scenic, Title and Graphic Artists; Illustrators and Matte Artists; and, Set Designers and Model Makers working in motion pictures and television.



# Music

if it flows through your veins  
and your performance of it  
merits a paycheck, you can  
become a member of the

M is for

**American  
Federation of  
Musicians**





The American Federation of Musicians of the United States and Canada is a labor union that represents professional musicians. Headquartered in New York City, the union was founded in 1896 in Cincinnati. Under the leadership of James Petrillo, a long-time foe of “canned music,” the union went on a two-year+ strike in 1942 against major record companies until the companies agreed to pay royalties to the union’s unemployment fund. Read the section on strikes for more details.



# Music

is also the stock in trade of  
symphony orchestras who  
may be members of the

**League of  
American  
Orchestras**



# League of American Orchestras

The League of American Orchestras (League) is a trade association for North American symphony orchestras. Founded in 1942 as the American Symphony Orchestra League, it was chartered by Congress in 1962. The League's watchwords for its strategic plan are: creativity, engagement and impact. Pursuing a mission to advance orchestral music and the people and organizations that perform and create it, the League administers programs intended to facilitate connections between orchestras, conductors, composers, and communities.



# Network

many of the employees at a  
television, radio or cable  
network are likely members  
of

N

is for

**NABET-CWA**

the National Association of  
Broadcast Employees &  
Technicians-Communications  
Workers of America





**Our Union  
Our Voice**

The National Association of Broadcast Employees and Technicians (NABET) began life in 1934 as the Association of Technical Employees. It was organized for NBC network employees as an alternative to the IBEW.

Today NABET-CWA represents workers in television, radio, film and media production.

NABET merged with the Communication Workers of America in 1994.



# cOmposers

O

is for

even silent movies had music!  
It was played by an orchestra  
or organist in the theatre to  
accompany the movie.

Composers are members of  
PRO—a performance royalty  
organization. The three  
PRO's in the U.S. are

**ASCAP, BMI and SESAC**





**WE CREATE MUSIC**

THE AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS

The American Society of Composers Authors and Publishers is a member-owned not-for-profit organization that collects music performance royalties for its members: composers, a.k.a., songwriters, and music publishers.

Radio and TV stations pay a “blanket” license to cover all the music they perform. Bars, clubs and other venues where music is regularly performed also pay for performance rights.





Broadcast Music Inc. was formed in 1939 after ASCAP announced an increase in their license fee. In addition to providing an alternative for radio stations who needed music to play and didn't want to pay higher fees, BMI sought out the composers ASCAP had ignored. BMI became the first PRO to represent songwriters of blues, jazz and rhythm and blues, country, folk, Latin and rock and roll.





The Society of European Stage Authors and Composers was founded in 1930 by a German immigrant, Paul Heinecke, to assist European composers with their American performance royalties. SESAC has since broadened its representation though membership in SESAC is by invitation only. SESAC's recent acquisitions reflect a shift from a Performing Rights Organization (PRO) to a Music Rights Organization. These acquisitions include the leading mechanical rights organization, the Harry Fox Agency, and music licensing company Rumblefish.



Producers

and

P

is for

Production

Companies



**Producers** are the individuals who  
make it all happen and become members of the  
**Producers Guild of America**

**Production Companies**  
join the **Alliance of Motion**  
**Picture and Television**  
**Producers**



The Producers Guild of America represents all members of a screen media producing team from pre-production through post-production.

One of the newer guilds in Hollywood, the PGA has its historical roots in two different guilds—the Screen Producers Guild, formed in 1950, and the Television Producers Guild, formed in 1957. These two guilds merged in 1962. In 2001, the PGA merged with the American Association of Producers, expanding the PGA's membership.



Making certain the complex job of screen media production gets done is the task of the producing team, from production coordinators to the Producer.





The Alliance of Motion Picture and Television Producers negotiates industry-wide agreements with various guilds and unions on behalf of its members—more than 350 motion picture and television producers.



P

is  
**ALSO**  
for

# Publishers

that make it possible for people to  
enjoy books, music, journals, video  
games and other works—and there  
at least one association for every  
type of publisher!

many book publishers are members  
of the **Association of  
American Publishers**

even more have joined the **Independent Book  
Publishers Association**



publishers of music may become members of the  
**National Music Publishers Association**  
or the  
**Music Publishers Association**

video game publishers may be  
members of the **Entertainment**  
**Software Association**

the **Online Publishers Association** is now  
known as **Digital Content Next**



the  
**Association of Magazine Media** looks out  
for the interests of multiplatform magazine  
companies

newspaper publishers flock to the  
**Newspaper Association of America**

there is even a trade association for publishers of  
audiobooks—the  
**Audio Publishers Association**



# AAP } ASSOCIATION OF AMERICAN PUBLISHERS

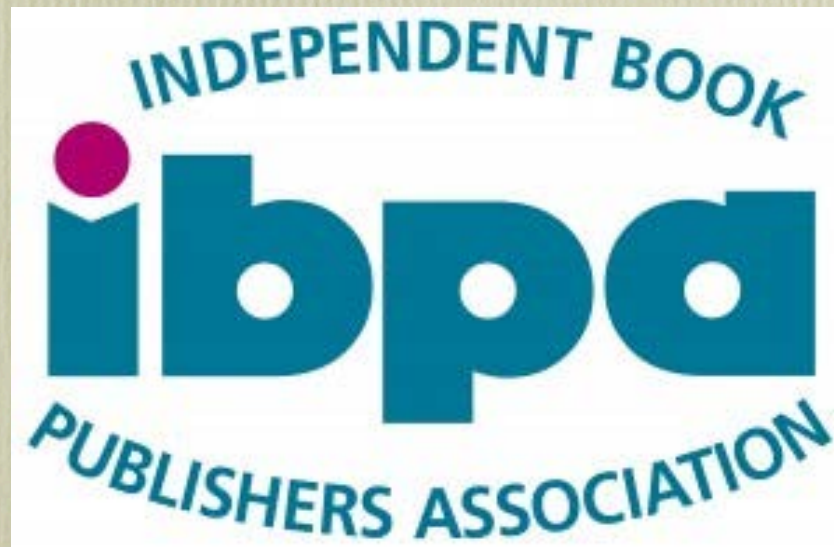
The largest U.S. trade association for major consumer, educational, professional and scholarly publishers, the Association of America Publishers was created in 1970 through a merger of the trade publisher group, the American Book Publishers Council, and an organization of textbook publishers, the American Educational Publishers Institute.

Today most major commercial book publishers and many other non-profit, small and mid-size publishers are members of the Association.



The Independent Book Publishers Association (IBPA) welcomes all independent publishers including self-publishers.

Among the many resources they offer their members is a Publishing University and a Code of Ethics. The IBPA was founded in 1983.



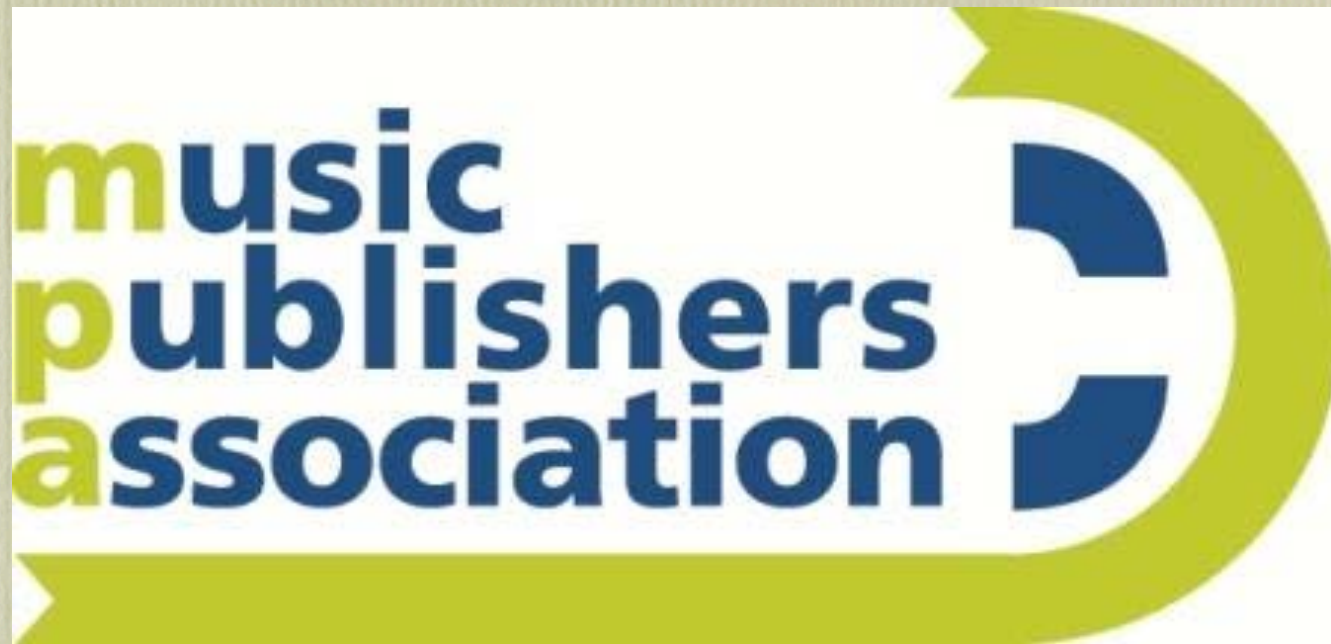




In 1917 a group of music publishers decided to find a less expensive way to get their songs performed by vaudeville singers. The existing method involved paying vaudeville singers to sing the songs, a deal which could include a cash advance on ongoing royalties. The Music Publishers Protective Association was formed.

Today the mission of what is now the NMPA is to advance the interests of music's creators—music publishers and their songwriting partners.





The Music Publishers Association dates back to 1895. Today it works with a broad range of music organizations (performance and publishing), with an emphasis on the issues relevant to the publishers of print music for concert and educational purposes.





**entertainment<sup>®</sup>  
software  
association**

Most of the top computer and video game publishers in the world are members, either directly or through their U.S. subsidiaries, of ESA. Three key areas of ESA's efforts are: global content protection, business and consumer research, and government relations and intellectual property protection efforts.



Digital Content Next seeks to strengthen the relationship between consumers, marketers and digital media through its work.



DCN, a trade group for premium publishers, for was founded in 2001 as the Online Publishers Association. Its name was changed to Digital Content Next in 2014.

That work includes conducting research on industry topics and creating forums to explore and advance key issues affecting digital content brands. They also speak for digital content companies to the press, advertisers and policy makers and work to educate the public at large on the importance of quality content brands.





Established in 1919, the Association of Magazine Media is trade association representing 175 domestic magazine media companies with more than 900 titles. The MPA seeks to provide an organized forum in which publishers can advance their common interests. Its strategic focus includes public policy advocacy, serve as an industry voice with the press and public, thought leadership to catalyze industry growth, promote magazine content, audiences and advertising and support the industry's digital expansion.



Nearly 2,000 newspapers and their multi platform businesses in the U.S. and Canada belong to Newspaper Association of America trade association. The association focuses on the major issues that affect today's newspaper industry: public policy/legal matters, advertising revenue growth and audience development across the medium's broad portfolio of products and digital platforms.



**Newspaper  
Association  
of America**





The Audio Publishers Association is the one and only trade association for the U.S. audiobook industry. Formed in 1987 its purpose is to increase public awareness for the audiobook industry by engaging in advocacy, events, networking, publicity efforts, and national consumer surveys. It also sets standards to encourage high quality in the industry and bestows the Audie Award for distinction in audiobooks and spoken word entertainment—the Oscars of the audiobook industry.



# Quick!

## I need a new actor!

Q is for

In that case, you would call a Casting Director to help you find the right person for the part.

Casting Directors may join the **Teamsters** for labor representation and the **Casting Society of America** for professional development.





Unionized casting directors are represented by two different Locals of the International Brotherhood of Teamsters. Casting directors on the West Coast are represented by Local 399 while those on the East Coast by Local 817.





# We are the Casting Society of America.

Membership in the Casting Society of America, like that for many creative professional organizations, is very selective. For starters, one must have worked for two or more years as a casting director.

The CSA's focus is on the day-to-day professional lives of its members and on the casting industry as a whole.



# Relax

R is for

which is essential for everyone.  
Being in “the zone” is a matter  
of entering a state of relaxed  
focus and attention.  
Difficulty relaxing? No worries.  
There’s an app for that.

And there is a professional  
society for app developers—  
the **Application  
Developers Alliance.**



# **Application Developers Alliance**

The Developers Alliance was founded in 2012 to represent the interests of the developers as creators, innovators, and entrepreneurs. The Alliance advocates for app developers with governments in the U.S. and Europe. They also conduct research about the industry, issue best practices guides and sponsor events to facilitate the professional development of those working in the app industry.



and

# Record

R

is for

Before the digital world began, music was recorded on tin cylinders, then on wax cylinders and then on flat discs which were called records. The companies involved in recording and releasing records, in any format, may be a member of the

**Recording Industry  
Association of America**





The Recording Industry Association of America (RIAA) is the organization that certifies Gold, Platinum and Diamond Records. The RIAA also gained notoriety in the 2000's by launching a plethora of lawsuits ostensibly designed to stop music piracy.

Objectives of the organization are to protect the intellectual

property and First Amendment rights of artists; perform research about the music industry; and, monitor and review relevant laws, regulations and policies.

The RIAA was formed in 1952. Its memberships consists of record labels and distribution companies.



# Sound

S

is for

the invisible but critical element of  
creative productions  
people who understand the power  
of sound and how to use it are likely

## Sound Editors

who may be members of the

## **Audio Engineering Society**

or the

## **Motion Picture Sound Editors Guild**





# Audio Engineering Society

The Audio Engineering Society was founded in 1948 to promote and art and science of audio. It is a professional society devoted exclusively to audio technology.

One very important project undertaken by AES is the setting of standards for audio. These standards cover analog and digital audio recording, transmission, and/or reproduction.



# Motion Picture Sound Editors Guild

The Motion Picture Sound Editors Guild (MPSE) was founded in 1953 to increase the recognition of its members by educating the public and the filmmaking community about the artistic merit of sound editing. It is an invitation only professional society. Sound editors may join the Motion Picture Editors Guild for union representation.

The MPSE also presents awards for outstanding work in feature films in categories that include Sound Effects, Foley, Dialogue, ADR and Music as well as an award for best sound editing in a student film.





# **FOLEY**

Named for Jack Donovan Foley, one of the first sound effects artists in motion pictures. The craft began in radio and consists of the manual creation of background sounds. The absence of such sounds would make the production feel unnatural and uncomfortable.

## **ADR**

### **Automated Dialogue Replacement**

a.k.a. looping

Some dialogue must be re-recorded in post production. This is due to any number of problems making the original dialogue unusable. Only the audio is re-recorded, to match the existing picture recorded.



T

is for

TV

Television programs are very expensive to produce. Commercial television is supported by **advertising** while public television is supported by **underwriting**.

One organization for advertisers is the

**American Advertising Federation**





AMERICAN ADVERTISING FEDERATION  
THE UNIFYING VOICE FOR ADVERTISING™

Of the many different organizations connected with the advertising industry, the American Advertising Federation is the largest and oldest. Established in 1905, there are more than 40,000 professional members of AAF today. These professionals come from all disciplines and career levels in advertising. One initiative of AAF is the Institute for Advertising Ethics.



# **Underwriting**

is the sponsorship of the creation and presentation of  
a non-profit creative production.

All public television stations require underwriting.

**America's Public Television Stations**

advocates for the interests of these stations.





America's Public Television Stations was founded in 1979 by public television stations as the Association of Public Television Stations. The name was changed in 2016 to emphasize the educational, public safety and civic leadership roles of noncommercial television stations.

APTS works to foster a strong and financially sound public television system. APTS works with member stations in providing research about and advocacy for noncommercial television.



# Umbrella

U

If you want to know if you will need one before you go out, you can check the news for a weather report.

is for

People involved in TV,  
radio and online news may  
become members of the

**Radio Television Digital News  
Association**





The many members of the Radio Television Digital News Association include radio, television, and online news directors, producers, executives, educators and students. Founded in 1946, its first purpose was to set standards for broadcast journalism. In 2009, the word “Digital” was added to its name to reflect changes in the electronic media landscape. Today the RTDNA works to maintain journalistic ethics and the free speech rights of broadcast and digital journalists.



# Velvet

which is used by Costumers  
who may be members of the

# V

is for

Costume  
Designers Guild

or the

Motion Picture  
Costumers



The mission of the Costume Designers Guild, Local 892 of the International Alliance of Theatrical and Stage Employees (I.A.T.S.E.) is to promote and protect the economic status of guild members while improving working conditions and raising standards for the craft.



One CDG Award goes to a writer, producer or director—the Distinguished Collaborator Award.



Members of Motion Picture Costumers, I.A.T.S.E. Local 705 work in one of six areas: finished costumes, men's and women's; custom-made, men's and women's; live television and costume house.



Since 1937 the Motion Picture Costumers has worked to guarantee wage scales, hours of employment, safe working conditions and health and pension benefits. While the union's primary function is to negotiate and enforce collective bargaining agreements, it also offers education and training programs for members to enhance their skills.



# Velvet

is also used by Fashion  
Designers who may be  
members of the

Council of Fashion  
Designers of  
America





COUNCIL OF FASHION DESIGNERS OF AMERICA

The Council of Fashion Designers of America's mission is to strengthen the influence and success of American designers in the global economy. Members of the Council are the upper echelon of womenswear, menswear, jewelry and accessory designers in the country.

The CFDA Fashion Awards are considered the "Oscars of fashion." Other endeavors include scholarships and the Fashion Manufacturing Initiative that offers matching grants to keep garment production jobs in New York City.



# Video Games

V

is for

the organization that serves  
the individuals who create  
games is the

International Game  
Developers Association



The Congressional Hearings into *Mortal Kombat* and other video games in the 1990's, along proposed video game regulation, prompted the Computer Games Developers Association, founded in 1994 by Ernest Adams, to merge with the Computer Entertainment Developers Association. The combined entity then morphed into a leading organization to serve the needs of individual game developers.

The IGDA now serves as a means for developers to connect and as an advocate to identify and speak out on key issues while promoting constant improvement of the craft and expanding the global community of game developers.





Writers

who may join the

Writers Guild of  
America

W

is for

or the

National Writers  
Union





**WRITERS  
GUILD  
of AMERICA  
EAST**

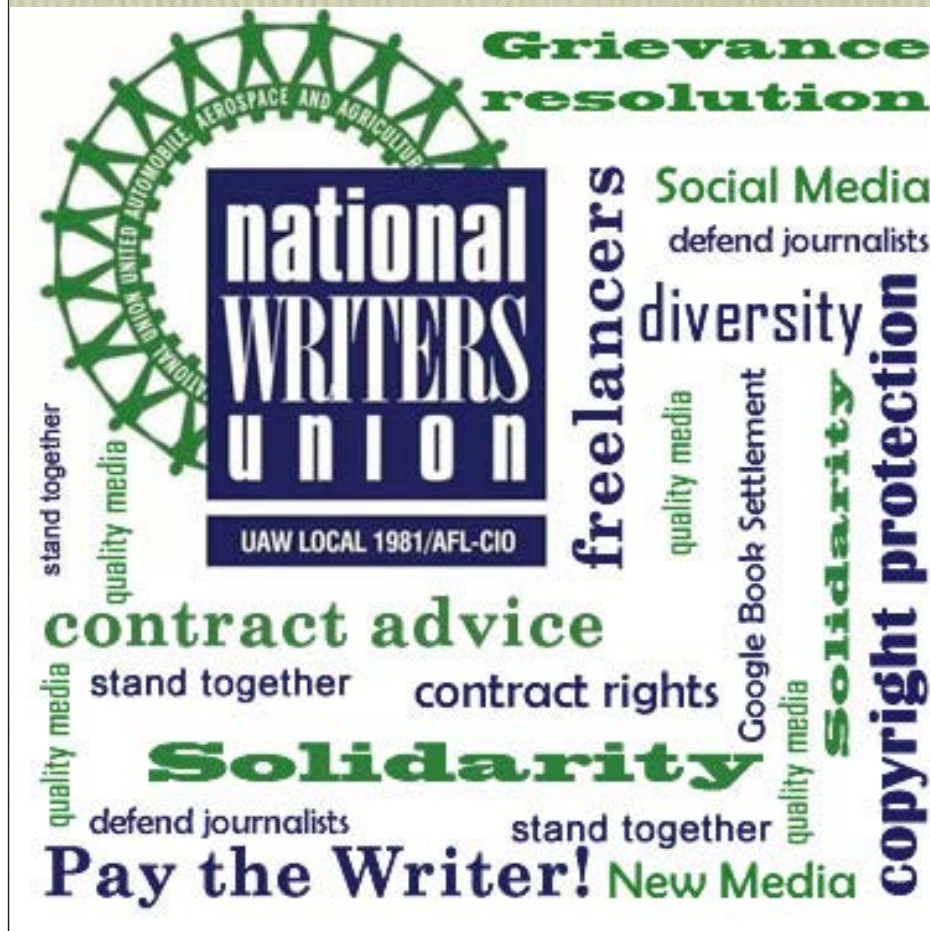


**WRITERS  
GUILD OF  
AMERICA, WEST**

The Writers Guild of America is a joint effort of the Writers Guild of America, East and the Writers Guild of America, West. The Guild is a labor union that represents writers of screen media including video game writers.

The Guild was organized in 1933 in the midst of the Great Depression. Its roots run back to 1912 when the Authors Guild was born. It later joined forces with the Dramatists Guild and became the Authors Guild. In 1921, the Screen Writers Guild was formed and subsequently became a branch of the Authors Guild. After a period of internal struggle in the 1940's, the present Guild emerged in 1954.





The National Writers Union (NWU) promotes the protects the rights of all writers. Members of the NWU come from all areas—from academic writers to work-for-hire writers and includes screenwriters.

The NWU was the plaintiff in the landmark Supreme Court case *Tasini v. New York Times* which defined article databases as a “new use” for copyright and compensation purposes.



# eXeunt

# X

is for

is Latin for *they leave*; those who know how we use the word today—*everyone exits the stage*—are likely to be members of

## Actors' Equity Association



Actors' Equity Association (Equity) represents more than 50,000 actors and stage managers nationwide. Founded in 1919, this labor union was joined by Chorus Equity in 1955.

Prior to the creation of Equity, actors were frequently paid half salary for rehearsing and performing on holidays.

The Equity membership card wisely advises, *Give your best possible performance.*





# Yellow



Y

is for

That's right ... yellow is not a guild or a union or a trade association or a professional society. It is a color. Creative people love color!

For some color is a matter of **CMYK** and for others a matter of **RBG**.

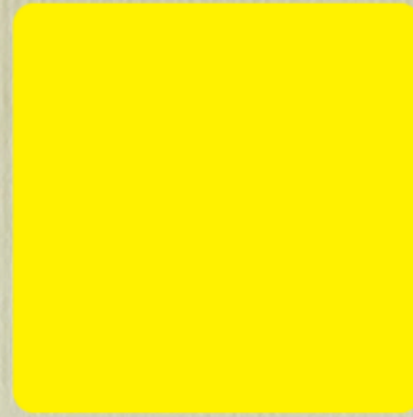




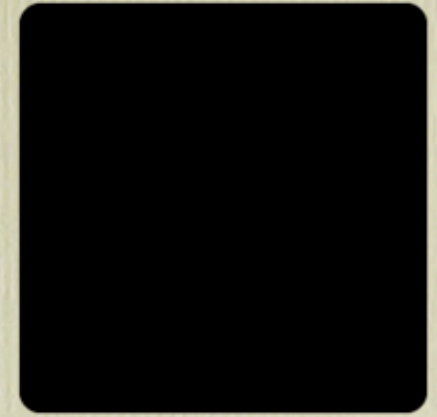
**Cyan**



**Magenta**



**Yellow**

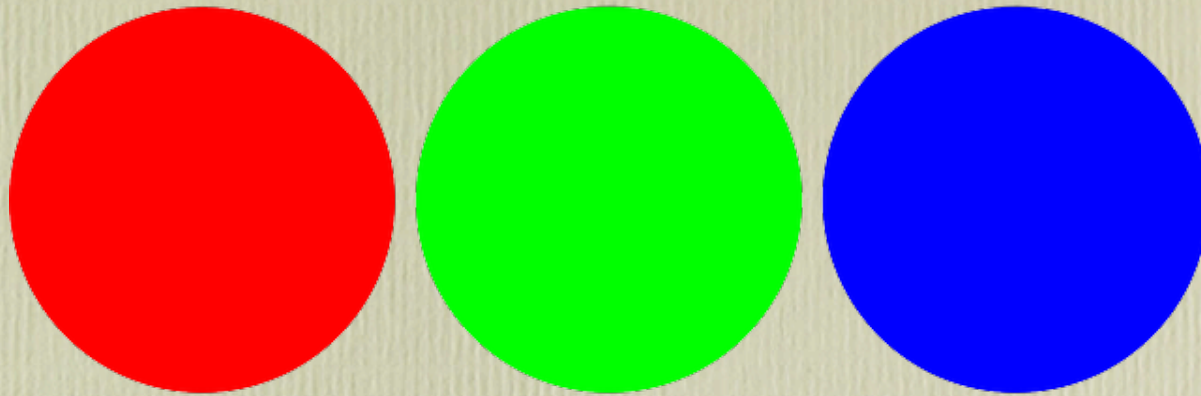


**black**

**CMYK** is a four color, subtractive color model that is used in color printing. The premise of a subtractive color mixing is that you begin with white and end with black. Adding each color makes the result darker and one step closer to black.

Imagine looking at an apple. The light hitting it contains all colors. The surface of the apple “subtracts” (absorbs) everything but red. To our eyes, the apple looks red as that is the only color reflected by the apple.





**Red**

**Green**

**Blue**

RGB is an additive color model for color created by light and viewed on screens, from the movie screen to a phone screen. Its premise is that you begin with black and end with white. In other words, it is the absence of all three colors that yields black while an equal mix of all three colors yields white. All other colors are created by differing combinations of red, green and blue light.



Zoo

Z is for

people who work at zoo's  
belong to the

oops! ...  
wrong book



## **The Organizations in this Guide ...**

include Unions, Guilds, Trade Associations and Professional Societies. What are they and how do they differ from each other?

**Unions** - an organization that represents a group of workers, employees, in negotiating a collective bargaining agreement—an employment contract for the group covering wages, benefits and working conditions. The union also represents employees in work disputes.

**Guilds** - first arose in medieval England (Eleventh Century) and consisted of groups of individuals with common goals. Today guilds serve as a “union” for independent contractors, i.e., actors, directors, producers and writers.



**Trade Associations** - the members of these organizations are businesses in the same industry. A trade association promotes the common interests of its members engaging in such activities as legislative lobbying, industry research and public relations. Organizing industry conferences and networking events are also typical endeavors of a trade association.

**Professional Societies** - are created by people working in the same profession. These societies work to advance the standards and status of the profession. They provide opportunities for networking and professional education. Many publish journals, raise public awareness and confer awards for excellence.



# The Differences Between Unions and Guilds

**Unions and Guilds** at first glance appear to be doing the same thing—representing laborers who work in the creative industries. However, there are some key differences between the two.

As mentioned earlier, a union represents employees of a company while a guild represents independent contractors. Also guilds represent above-the-line workers while unions represent below-the-line personnel.

Of course, exceptions to this “rule” exist. For example, motion picture editors are considered below-the-line but may become members of a guild.



## **Above-the-Line**

It is often said that “above-the-line” refers to those who provide the “creative” inputs. More accurately, it refers to all essential to develop the project and prepare it for production: writer, producer, director and top talent.

---

The “Line” refers to the line the studios would draw on a production budget in the early days to separate types of costs.

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## **Below-the-Line**

“Below-the-line” personnel are those necessary for the physical production. They provide more than merely the “technical” part of production. Creative industries require creative inputs from all.



# **The Labor History of Creative Industries**

The history of labor is replete with tales of struggle, conflict and conciliation. The creative industries have not been immune from the drama of that history.

Workers in the creative industries did seek to unify to find “strength in numbers” in negotiating wages and work conditions. The companies they worked for acted to undermine those efforts fearing the higher wages that would result.

Unions have also competed for members which pitted union against union. Craftspeople of one union have at times defected and joined a different one. And unions have competed for influence in an industry.



## **Strikes and their Aftermath**

Several major strikes by the unions and guilds have changed and shaped industries.

Two of the last three writers' strikes (Writers Guild of America) were prompted by writers' desire to participate in the new economics of the technologically-shifted media landscape.

In 1960 writers went on strike over payments for movies leased or sold to television.

The Television Writers' Strike of 2007-2008 revolved around royalties for programs distributed on DVD and via "new media" (such as video on demand, internet and mobile phone downloads and streaming).



## Disney Strike - 1941

The aftermath of the Great Walt Disney Cartoonists' Strike of 1941, though a clear win by those attempting to unionize the studios, was that a number of prominent cartoonists left the employ of Disney. They went to work for MGM, Warner Bros and even founded a new studio, United Productions of America, creators of *Mr. Magoo*. Others turned to print creating beloved comic strips including *Dennis the Menace*.

Although Walt Disney himself felt betrayed by the strikers, the animators gained pensions, medical insurance and a wage system that made sense. The previous wage scheme at Disney had wide disparities.



## Musicians' Recording Strikes - 1940's

James C. Petrillo, the president of the American Federation of Musicians from 1940 until 1968, called a strike against the major recording companies in the fall of 1942. The strike was part of his war against what he believed was putting live musicians out of work—*canned music* played on radio, phonographs and jukeboxes. At issue in the strike was royalties to create a union fund (the Recording and Transcription Fund - RTF) that would hire out of work musicians to perform free concerts. The strike lasted over two years before the recording industry capitulated.

One of Petrillo's other tactics to protect musicians was to require radio stations to hire a minimum number of musicians, a classic example of *featherbedding*.



**- more -**

Suffice it to say that Petrillo's actions were unpopular. In 1946 Congress passed the Lea Act to eliminate featherbedding. The Taft-Hartley Act (Labor Relations Management Act), passed the following year, made it illegal for a union to control its own unemployment fund (i.e., the RTF).

Petrillo fought back with another strike against the record companies in 1948. One thing the industry had learned by this time was that the musicians' concern was radio, not records sold to the public.

About halfway through the nearly year long 1948 strike, Columbia introduced a new format, aimed directly at the home market—a durable 33 1/3 long playing record.



## **- even more -**

The new long play format offered up to 22 1/2 minutes of music on each side (12 inch format; 10 inch = 15 minutes per side). Compared to the 3 to 5 minutes per side of the 78 record (10 inch format = 3 minutes; 12 inch = 4 to 5 minutes), the *LP* was revolutionary.

Unfortunately for those hoping for a smooth transition from 78 to 33 1/3, competitor RCA offered up its own new format the following year—the 45 with its 8 minutes of music. This format war, the Battle of the Speed, delayed public adoption of either format.

Record players that could play 78's, 45's and 33 1/3's were first available in 1950. By the mid-1950's the market had moved away from 78's and considered 45's to be the best format for singles. 33 1/3 was regarded as the best format for classical music and for a collection of pop songs, that is, for an album.



## **The War for Warner Brothers - 1945**

A 1945 strike at Warner Brothers changed not only the industry but also the union landscape. The strike began with set directors who wished to leave IATSE and join the Confederation of Studio Unions (CSU). Although this skirmish over union jurisdiction was won by the CSU, the conflict is now viewed as the beginning of the end of the CSU.

The backstory and full account of the strike is best left to individual study. It is a fascinating story complete with organized crime, communism, corruption and movie moguls. And don't forget the picket lines, the riot, the behind-the-scenes maneuvering ... a plot worthy of and just waiting for the full Hollywood treatment.



## Labor Relations Today

Before we talk about the relative quiet of today's creative industry labor front, it is important to note that strikes have affected all creative industries, not just tv, movies and records. And while ballet dancers are more likely to strike a pose than stage a walkout (*I must resist trite puns, I must resist trite puns, I must resist trite puns ...* ), they too have engaged in "job actions."

Although jostling for power and position will continue for all of humanity and workers will always seek better wages with owners looking for increased profits, a look at today's labor scene in the creative industries finds a sense of working together for the greater good.



**- more -**

IATSE and Teamsters entered into an agreement to work together for common goals in 2010. The two unions then worked together to “organize” labor working in “reality” television.

In 2016 a SAG-AFTRA strike against a number of video game companies was joined by Actors’ Equity Association that called on its members to not take video game employment. Members of WGA, AFM and Teamsters joined the picket lines.

Hollywood is a union town and where there is a large arts organization, you can be certain there is a collective bargaining agreement.



## A Few Notes on Labor

**Collective Bargaining Agreement (CBA)** - an employment contract negotiated by a union (or guild) with a company or group of companies. A CBA typically covers wages, hours of work, working conditions, grievance procedures and the rights and responsibilities of the union.

The proper term when one union or guild supports the job action of another is to **stand in solidarity**. It is also expected that members of one union will not cross the picket lines of another union.

For suggestions as to further reading on the intersection of labor and creativity, please see [professormiriam.com](http://professormiriam.com)



## Trade Associations and Washington

As mentioned earlier, one of the functions of trade associations is legislative lobbying. And lobby they do.

One fundamental work of lobbying is to monitor and review proposed laws and regulations that will affect the industry. A second major aspect is to propose and influence legislation that will benefit the industry. The industry research conducted by a trade association informs the lobbying work.

There are several ways to engage in lobbying. One is to have numerous contacts on Capitol Hill, people a trade association leader can meet with and talk to as a *wise friend* and honest advocate.



**- more -**

Three creative industry trade associations' leaders are currently regarded as top Washington lobbyists: Chris Dodd of the Motion Picture Association of America (MPAA); Michael Powell of the National Cable and Telecommunications Association; and Gordon Smith of the National Association of Broadcasters (NAB).

None of these people or organization work in isolation. Lobbying firms are also hired. All of this work costs money. In 2016, the NAB spent over \$12 million on lobbying, the Recording Industry Association of America spent over \$3 million while the MPAA paid out nearly \$2 million. In all, the creative industries spent more than \$45 million on lobbying in 2016.



## **- even more -**

A third component of lobbying is campaign contributions. The NAB provided nearly \$1.5 million to various campaigns. Other major creative industry campaign contributors include Saban Capital (movies, tv and music), \$13+ million; DreamWorks SKG, nearly \$4 million and the Walt Disney Company, over \$3 million. Total campaign contributions for the creative industries for the 2016 election cycle were over \$61 million

Not to be overlooked when considering lobbying efforts are the public relations campaigns designed to build popular support for an issue. These campaigns may seek to build public support or work through think tanks or grassroots groups.



## **The Ones That Got Away ...**

Not every organization that serves interests in the creative industries could be included in this guide. A listing and brief description of additional entities of note may be found at [professormiriam.com](http://professormiriam.com). Just to pique your interest, these organizations include, among others, the:

**Association of American Editorial Cartoonists**

**Association of Talent Agents**

**Internet Creators Guild**

**Society of Composers and Lyricists**

**Society of Motion Picture and Television Engineers**

**United Stuntwomen's Association**



## **More Awards**

Work hard in your profession and you may receive an award. The awards mentioned previously are only a few of the many honors bestowed in the creative industries. For a better view of the range and variety of awards, please see [professormiriam.com](http://professormiriam.com).

These honors are not a minor matter. They may lie beyond the public eye, but there is no greater honor than to be recognized by your peers for excellence.



## **Indexes**

To determine what organizations are most relevant to a particular job, please see the indexes at the author's website, [professormiriam.com](http://professormiriam.com).

You will also find links to all of the organizations mentioned in this book as well as links to and brief descriptions of the entities that “got away.”

Of special interest to those looking to further their skills is a section on organizations that provide training and continuing professional education.



## How Do I Join?

Membership in the organizations mentioned in this book does not come freely.

All have “work” requirements plus initiation fees and dues.

For example, in order to join the International Cinematographers Guild, you must work at least thirty (30) days for a company that has signed a collective bargaining agreement with the Guild in a job that is “classified” (i.e., covered) by the Agreement.

As for the monetary cost to join, the initiation fee for this union ranges from \$4,000 to \$14,000 with dues starting at over \$300 per quarter.



**SIGNING OFF**

**- 30 -**

**THE END**

**CURTAIN**

**FINALE**

**###**