A MESSAGE FROM THE NEW SAG-AFTRA LOS ANGELES CONSERVATORY CO-CHAIRS

By Kevin McCorkle and Michael D. Cohen

As some of you may know, the SAG-AFTRA Los Angeles Conservatory is guided by a team of volunteer members called the SAG-AFTRA L.A. Conservatory Committee. For the last several years, the committee was led by the esteemed Ron Morgan, who has worked hard to bring the Conservatory to its current level of success. We, Kevin and Michael — have both worked closely with Ron on the Committee and know first hand that his dedication and fine leadership has brought us to where we are now. We owe him tremendous acknowledgement.

As of September of this year, Ron stepped down as chair, and we have stepped in as the new co-chairs. What we have now is a fantastic resource for members that offers many classes in commercials, on camera, improv, cold reading and voiceover, not to mention all the panels and special events. You can expect these wonderful classes to continue. We are also committed to building and enriching our offerings.

Here are some of our goals for this year and beyond:

1. To create a greater sense of culture and community within the Conservatory by celebrating the history of the Conservatory, the union and the acting profession at large, and by establishing the Conservatory as a supportive resource for members to venture out into the acting community outside of the Conservatory. The Conservatory can be seen as a diagnostic and catalyzing resource for members' careers, while relying on the outside community for intensive training.

2. To bring more diversity and awareness to our events and programs. Stories in TV and film are reflecting our world's greater acknowledgement and inclusion of all races, people with disabilities, sexual orientation and gender identity. We not only want to create more events that educate and celebrate this diversity, we also want a diverse community of individuals to serve on our subcommittees.

3. To create more programming for experienced actors. To date, many of our classes and events have been geared toward beginner and intermediate-level actors. We would like to provide more resources for actors who regularly book film, guest star, recurring or series regular roles.

We are very excited to move forward and continue the tradition of excellence and achievement established by past chairs, committee members and volunteers. Our hope as co-chairs is that the Conservatory will be not only a place to hone skills but also be a hub of creative culture and community where actors of all levels come together in a collaborative group to share their experience and talents. By expanding the reach of the conservatory, we hope to grow and broaden the skills and opportunities of everyone involved. We are excited for 2016 and beyond!

If you have any questions, concerns or ideas, please don’t hesitate to reach out.

Best,

Michael D. Cohen and Kevin McCorkle
WHEN YOU DON’T BOOK THE JOB, WHAT DO YOU DO WITH THE DISAPPOINTMENT?

By Lee Garlington

So recently something happened to — actually for — me: I booked three jobs in two days! And one of them was a straight offer! In a 30-plus year career, that’s never happened, so I was totally stoked. I finished one the day before Thanksgiving and the other two are concurrent, taking me right up to the week before Christmas. The production companies have worked out the schedules and it’s been a bit exhausting but really fun. My adrenaline is flowing.

Yesterday, I got an audition for a major network television sitcom. Amazingly, the dates worked perfectly with my schedule, and the show would tape the night before I go back for my last two days on the movies.

Kismet, I’m thinking! This is perfect, what an AWESOME way to end the year, four jobs in a month! (Imagine all sorts of emojis right here.) I went into that audition confident but not cocky, assured of my fate yet humble. I was a joy to be around in that waiting room, making all of the other actors laugh who weren’t going to book this job.

In the audition room, I was stellar. This baby was mine. I left happy. They’d call by 6 p.m. At 7:30, when I know my agents have already left the office, I realized I hadn’t booked it. I did not get the job that started today.

Okay. Alright. Ouch. That stings. Damn it. Why, God, why didn’t I get that part? I was perfect for it. They loved me. I thought it was meant to be.

I’m sure you’ve all met actors — maybe you even are one — who say, “Once I walk out of that audition room, I’m done. I never think about it again.”

Yeah, okay. And now you’re going to tell me your mother is your best friend and you forget to eat on a regular basis. We are not from the same solar system.

I don’t have trouble preparing for a part, the waiting room (mostly) doesn’t psych me out, I usually love the actual auditioning, but I hate the “after” part. I hate the “I hope I get it; will they call? I really, really want this one” part. I wish the casting directors would have us stay until the last person auditioned and tell us right then who got the part. (Every actor I’ve auditioned with for all these many years feels the same way.)

But that’s not how it works. You have to wait. And hope and wish and pray and try not to think about it while your heart skips a beat every time the phone rings, really wanting to hear your agent’s voice on the other end of the line. Thirty years of mostly not getting the job — which is kind of the nature of show business for most of us — has taught me a few things about coping with disappointment:

1. I no longer call my agent to ask them to ask the casting director what’s going on, or for feedback. Here’s the feedback: I didn’t get the part.
2. I don’t beat myself up because I still get disappointed. It just is.
3. I do something with the feelings other than pretend they’re not there or just push them down. Today, I’m writing this article. Sometimes I cry. Or meditate. Take myself out to a movie. Do a little retail therapy. Talk about it with a friend. Go for a hike. Make a gratitude list. Eventually, though, without fail, I let it go and move on.

Sometimes I can process and be done with it in a matter of minutes. Sometimes it takes a few days of feeling that sting. Disappointment is one of my least favorite emotions and yet my constant companion as I trudge the show biz trail. Even though I hate the feeling, I have made peace with it. But if I didn’t feel disappointment when not getting a part I really wanted, then I’ve either truly become a Zen master or it’s time to hang it up. In a business that’s about having and expressing the thoughts and feelings of a character, you, the actor, have to deal with all of them.
HOW TO REGISTER

REGISTRATION OPENS AT EXACTLY 10 a.m.
ONE WEEK PRIOR TO THE INDIVIDUAL WORKSHOP

CALL
323.856.7736
Monday - Friday
10 a.m. - noon and 1 - 4 p.m.
Example: If the workshop you would like to attend is on Wednesday, please call the prior Wednesday starting at 10 a.m.

You must have your SAG-AFTRA ID number ready when you call to reserve your space.

Reservations are not accepted via voicemail or email. Only cancellations are accepted via voicemail or email.

LOCATION OF CLASSES

All workshops are held in the Mayer Library Building (LIB) at the top of the hill (the building where the office is located) unless otherwise noted.

LIB: LIBRARY BUILDING
WB: WARNER BUILDING
(Example LIB 100 is Library Building, room 100)
F/B: FRANKOVICH BARNES SCREENING ROOM
First floor Library Building
MGSR: MARK GOODSON SCREENING ROOM
Second floor Library Building

*SEE BACK PAGE FOR MAP OF THE AMERICAN FILM INSTITUTE CAMPUS

SPECIAL EVENTS

Tuesday,
Jan. 12
6 - 10 p.m.
“An Actors Showcase”
Twenty actors will perform scenes and redirects LIVE on the AFI campus. Conservatory members will have a platform to show talent abilities to up-and-coming filmmakers. All AFI fellows are invited to observe. As space is limited to 20 for this workshop, acceptance will be on a first-call, first-registered basis. The first 150 Conservatory members to call will be entered into a pool. Then, 20 actors will be randomly selected through a lottery process.

Please note: If you participated in the Fall Showcase, you are NOT eligible to be entered into the lottery.

Due to holiday hours, registration for the showcase will begin Monday, Jan. 4th

Watch for email blast updates about these and other upcoming events. Be sure to put conservatory@sagaftra.org on your safe list.

RESERVATIONS FOR ALL EVENTS ARE REQUIRED

Special events are overbooked to compensate for no-shows.

Please call 323.856.7736 to enroll.
# WINTER CALENDAR OF WORKSHOPS *PLEASE SEE DESCRIPTIONS FOR LOCATION*

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First Tuesday of each month
7 - 10 p.m.
Mark Goodson Screening Room (MGSR)
Limit 136 students
Industry professionals appear in a seminar format to discuss their business and answer questions.

Cold Reading

Tuesday and Wednesday mornings
10 a.m. - 1 p.m.
Library Building Room 101
Limit 10 students
Learn and develop effective auditioning techniques.

Commercial Audition

Monday nights
7 - 10 p.m.
Library Building Room 100
Limit 10 students
Learn how the commercial audition process works in an on-camera workshop that simulates a real audition. Your work will be videotaped, followed by viewing and comments.

Improv

Third Wednesday of each month
7 - 10 p.m.
Warner Building Room 102
Limit 30 students
Learn improvisation skills to help make you a more creative actor.

Open Camera

Third Friday of each month
*6:30 - 9:30 p.m. (each student is assigned a specific 30 minute time slot)
Library Building Room 101
Limit 6 students.
Students get a half hour with Director Nick Leland to work on camera. Bring a prepared monologue or scene (with another Conservatory member only), or even try different “looks.” Please bring a flash drive to record your work and take it home to study.

DON’T FORGET TO UPDATE YOUR iACTOR PROFILE IF YOU WISH TO BE CONSIDERED FOR AFI PROJECTS

Tuesday and Thursday nights
Beginning and Intermediate rotate days
6 - 10 p.m.
Library Building Room 100
Limit 10 students
*Please assess your level prior to calling to book your class. See page 6.
Upon arrival, you will be given a scene, paired with a partner and given instruction. You will have 30-60 minutes to work on the scene. All students then shoot the scene on camera and watch your work followed by comments and direction.

We are offering beginning and intermediate classes on some of our workshops to better meet the needs of the membership. Please read the self-selection process on the next page carefully. We ask that you please follow these guidelines so that you and your fellow actors will have the best experience possible.

Theatrical Video

First and Third Wednesdays
7 - 10 p.m.
Library Building Room 100.
Limit 8 students
Simulated theatrical interview and cold reading on video followed by viewing and comments. Bring picture and resume.

Voiceover

Generally the second and fourth Tuesday of each month
7 - 10 p.m.
Library Building Room 102.
Limit 15 students
Learn various V.O. techniques for commercials, animation and narration.

RESERVATIONS BEGIN
AT 10 a.m. EXACTLY,
ONE WEEK PRIOR TO THE WORKSHOP. ALL WORKSHOPS ARE STAND-ALONE CLASSES.
Example: if the workshop you’d like to attend is on Wednesday, please call the prior Wednesday starting at 10 a.m.
The Scene Video Workshop classes are customized to experience levels. Please select the level that most appropriately describes your experience. We suggest that you meet three of the four criteria to join in the level. If you are unsure which level you are in, please take the beginning class to start.

This is not a consecutive program. Note: It is requested that you stay in your level until your experience changes to fit the next level. Also, if you are an intermediate level actor, you do not need to take the beginning class.

We do not have any advanced classes scheduled at this time. However, a master class will be scheduled at a future date.

BEGINNING

★ SAG-AFTRA ACTING EXPERIENCE: Background work and/or one TV co-star role and/or two TV commercial credits (include union productions before you were a member)
★ OTHER ACTING EXPERIENCE: None or limited to community theater
★ STUDENT or AFI FILM EXPERIENCE: None or up to three credits
★ ACTING TRAINING OUTSIDE OF SAG-AFTRA CONSERVATORY: None or limited to one year or less of training

INTERMEDIATE

★ SAG-AFTRA ACTING EXPERIENCE: Has two or more co-star or guest star credits, and/or four or more TV commercial credits (include union productions before you were a member)
★ OTHER ACTING EXPERIENCE: One or more professional theater acting credit (preferably Equity or Equity Waiver)
★ STUDENT or AFI FILM EXPERIENCE: Four or more credits or a lead role credit in two or more projects
★ ACTING TRAINING: Equivalent of two years or more of ongoing classes

DO YOU WANT TO AUDITION FOR AFI PROJECTS? CREATE OR UPDATE YOUR iACTOR PROFILE TODAY!

For the first time, the Conservatory database for casting will be online! We have joined forces with iActor and all Conservatory members wishing to be considered for AFI projects must have an iActor account. Click the link to create or update yours today.

sagaftra.org/iactor-online-casting

MISSION STATEMENT

The SAG-AFTRA Los Angeles Conservatory exists as a place for actors to stretch their artistic muscles, practice their craft and sharpen their skills. The Conservatory also provides actors the opportunity to build an artistic community in a safe and relaxed setting. Overseen by dedicated professionals, the SAG-AFTRA Los Angeles Conservatory offers members a means to nurture their talents, mechanics and skills through workshops, seminars and AFI student projects. The goal is to lead to a better understanding of the role of the professional actor in the business of Acting and to a more successful and productive career.
Q: As I enter the new year, what are some resolutions I should make for my career?

A: New Year's Day is always a great moment to evaluate the past year, set goals for yourself, as well as a reason to strive to eradicate old bad habits and replace them with new good ones. You have the power and capability to determine exactly what you put into your career.

Some points to ponder now, and even as the new year unfolds, are the planning and the practice, the classes, the relationships you will build, the amount of time and money you invest in your career, and even the type of work you choose to focus on. Think about all the factors that build the foundation of your career. The elements that build your career are not determined by a boss or found within the structure of a corporation, they are decided by you. Of course, whether you are hired for a particular job or not is not completely within your control. Getting the work is in the control of your agent, casting directors, producers and others in the position of power to hire you. However, if you spend enough time building a strong foundation through hard work, strategy and great effort, you empower yourself and make it easier for those who are able to hire you to say yes.

Although New Year’s Day is famous for being the time to re-invent yourself, I have found a way to make it work even better. One of my New Year's resolutions is to begin each day by asking myself two questions; “What if today is the most important day in my life? and “If today is not the most important day in my life, how can I make it the most important day that it can possibly be?” I hope that part of your New Year’s resolutions is to make time to take advantage of what the SAG-AFTRA Los Angeles Conservatory has to offer. Workshops, classes, intensives, special events, speakers and AFI casting opportunities are just some of the programs available. We are also always looking for volunteers to work behind the scenes putting together all of our programs and events. Show up and get involved you'll be amazed at what you will learn and where it might lead. Here’s to a prosperous, creatively collaborative and artistically rewarding new year. Looking forward to seeing you on the AFI campus.

If you wish to submit a question, please write to conservatory@sagaftra.org or mail them to the office at 2021 N. Western Ave., Los Angeles, CA 90027

ACTORS WANTED
AFI directors, and cinematographers are often looking for actors to volunteer and assist in various classes and workshops on the AFI Campus.
Although no footage is given from these classes, you have the opportunity to work alongside and network with some of the best up-and-coming filmmakers in the industry. Many times, actors are needed for a few hours during the day or evening, but in those hours, great relationships are often formed and it can also be a fantastic learning opportunity for you to gain more insight into the world of filmmaking from the other side of the camera!

If you are interested, please email Dawn at conservatory@sagaftra.org or call the office at 323.856.7736

SAG-AFTRA LOS ANGELES CONSERVATORY COMMITTEE
Michael D. Cohen, Co-Chair
Kevin McCorkle, Co-Chair
Bill Applebaum, Lee Garlington, Nicholas Leland, Tim Powell, Bob Telford, Teddy Vincent
Will Wallace, Angela Watson
Mari Weiss, David Westberg
Dawn Deibert, Staff Liaison
SAG-AFTRA LOS ANGELES CONSERVATORY

Rules and Regulations

1. Membership subscription is $35 per annual season and is non-refundable.
2. You must be a paid-up SAG-AFTRA member in good standing. However, only those who reside in the Los Angeles area may participate in the AFI projects. Conservatory membership begins when your application is received and processed, and will continue through July of the following year.
3. If you are unable to attend a workshop or attend an audition, you must call the office in advance if possible. Cancellations will be honored until 9 a.m. the following day for night classes, and up to the start time for day classes. If you fail to cancel, a "no-show" will appear on your record. After one "no-show," you cannot take the missed workshop for three months. If you get three no-shows, you will be prohibited from taking ANY workshops for three months.
4. Workshops are closed 15 minutes after the scheduled start time. Latecomers may not be allowed into the class and will be recorded as a no-show. Please be courteous of others and be on time.
5. Workshop leaders will announce the applicable rules and regulations of each particular workshop at the start. If a member breaks any rules, the Committee reserves the right to remove the member from the workshop and/or the Conservatory.
6. Members who miss an audition for any AFI project without calling to cancel will lose the right to audition for the remainder of the semester. The SAG-AFTRA Conservatory office will notify members that they have two weeks to explain their actions in writing. If a letter is received, the Conservatory Committee or its designees will accept or deny the excuse. Incidences deemed unexcused will result in the member being marked ineligible for any and all casting consideration by AFI fellows for the semester. Members may appeal the decision by requesting an appearance before the committee as detailed in section 7 below. Repeat occurrences may jeopardize membership in the Conservatory.
7. Members who have broken any of these rules, or who have been cited for conduct unbecoming will be notified in writing of the grounds for dismissal. The member has the right to a hearing before the Conservatory Committee and will be provided a description of the process in advance of their appearance.
   a. If the member elects to have a hearing, it is the member’s responsibility to contact the office at 323.856.7736 within 10 days, or as otherwise instructed, from the receipt of the Committee’s letter. Members who do not appear before the Committee will have their Conservatory membership canceled.
   b. Hearings shall be held at SAG-AFTRA offices before no fewer than seven Conservatory Committee members at the next scheduled Committee meeting.
   c. The decision of the Conservatory Committee is final. Appeals may be requested within 10 days of the receipt of the Committee’s decision. Appeals must be sent to the SAG-AFTRA Los Angeles Executive Committee.

SAG-AFTRA members are expected to conduct themselves in a professional and respectful manner at all times. This includes, their fellow members, the SAG-AFTRA volunteers and staff, as well as the AFI fellows and staff. We appreciate your cooperation in helping to make the SAG-AFTRA Los Angeles Conservatory a great place for actors to work and learn together.

By joining the SAG-AFTRA Conservatory, you have taken an aggressive and positive step in advancing your career. Congratulations! We hope you’ll make the most out of your experience here by participating in our workshops and special events, volunteering, and contributing your talents to AFI directing and cinematography classes, as well as, of course, the first and second year films. AFI is a two-year Masters program and, with our SAG-AFTRA agreement, first-year students, called “fellows,” are required to use SAG-AFTRA Los Angeles Conservatory members.