



The Oscars Board of Governors

&MUN XII

Note from the In-Room Director

Dear Delegates,

I am thrilled to welcome you to &MUN XII and to the *Oscars Board of Governors* committee. My name is Carter Danto, I'm from Westerly, RI, and I will be your director for this committee. I am a sophomore at William & Mary, majoring in International Relations. I have competed in Model UN conferences on the college circuit since my freshman year. I also was one of the Under Secretaries-General for WMIDMUN XXI and WMIDMUN XXII, our middle school conferences, and I helped staff WMHSMUN XXXVI and XXXVII. I have found staffing and directing these committees to be both fun and rewarding. In return for the wonderful experiences Model UN has given me, I hope to provide you all with an excellent committee as well.

In my spare time, I enjoy exploring new music, reading, and playing a number of various musical instruments. I *also* happen to be a fan of good cinema! I am so excited therefore, to present you all with this committee. There's a lot of room for good and courteous debate, and I look forward to seeing what you all come up with to address the issues set forth herein.

This committee will focus on the responding to the Writers Guild of America strike of 2007–2008 and will transition to addressing the #OscarsSoWhite campaign of 2015. In 2007 the WGA went on strike to demand higher residuals from DVD sales and better compensation in general. The Oscars Board of Governors/Academy of Motion Pictures Arts and Sciences (AMPAS) must address the concerns of the writers' union and maintain commercial viability or face economic and social consequences. In 2015, the hashtag #OscarsSoWhite emerged on Twitter after the 87th Academy Awards and the noticeable lack of diversity in the nominees. Now, the Academy must address the criticism directed at themselves to maintain the artistic authority bestowed upon them.

This committee will deal with many sensitive subjects including racism and affirmative action. It is my hope that this will be given the consideration and sensitivity it demands. This committee will not tolerate hateful, racist, sexist, or violent and discriminatory language. Simply put, be respectful. It's not hard.

With that, it is my honor to welcome you to this committee and to &MUN XI!

Best,
Carter Danto (he/him)
cdanto@wm.edu



Note from the Crisis Czar

Dear Delegates,

My name is Aashni Jain, and I would like to formally welcome you to &MUN XII. I am honored to be your Special Assembly Czar this year!

I'm a senior at the College of William & Mary this year and I am an International Relations major and a Data Science minor. Outside of the International Relations Club on campus, I am part of the South Asian Student Association, a Bollywood fusion dance team, a social sorority, and a few honor societies. As for my hobbies, I love to play the violin, dance, and bake nothing else but banana bread!

Neither of the high schools I went to really had Model UN, so I was not introduced to the activity until my freshman year here at William & Mary. Since then, I have competed in 7 collegiate level Model UN conferences and served as Undersecretary General of the WMHSMUN Secretariat in 2022 and 2023. In the past few years at &MUN, I chaired for the White Star Line committee in 2022 and crisis staffed for the Greek Cities JCC in 2023.

I am so excited to welcome you all to what promises to be the BEST &MUN we have had to date! I'll see you in committee for some funnnnnn updates!!!!

Sincerely,

Aashni Jain

ajain06@wm.edu



Background

A Brief Note on Procedure

At the discretion of the dais for this committee, each delegate should be considered an active voting member of the Academy, with full privileges and esteem. Despite perhaps not being Governors of the Board during the time this committee takes place, each delegate will be equally treated with the power in the organization enjoyed by the Board of Governors, with the ability to contribute to negotiations and decision-making.

In terms of structure and timeline, the first two and a half sessions will focus on the Writers Guild of America strike in 2007 and the last two and a half sessions will deal with the #OscarsSoWhite media campaign and boycott of 2015. The third topic on commercialism and marketing will be an ongoing topic for the committee to address while the WGA strike and #OscarsSoWhite campaign play out. That said, this timeline is subject to the discretion of the dais and amenable to the flow of debate. If one topic or the other seems to require more or less time, then the dais will adjust as needed.

While the WGA strike of 2007–2008 was targeted at the Alliance of Motion Pictures and Television Producers (AMPTP) and had little correlation to the work of AMPAS outside relation to the film industry, committee sessions should be focused on drafting an acceptable solution with which to present the leaders of WGA and AMPTP in the hopes of a swift remediation.

As a Specialized Agency, this committee will be working on a final deliverable in the form of a resolution paper. This will be done for the two major topics: the WGA strike and the #OscarsSoWhite media boycott. There will also be occasional crisis updates to influence debate and final deliverables.

Introduction to the Academy

The Academy for Motion Pictures Arts & Sciences (AMPAS) is the largest and most respected organization of film artists from actors and directors to writers and sound designers. The Academy is made up of eighteen branches, representing different aspects of the film industry. The branches are as follows: Actors, Casting Directors, Cinematographers, Costume Designers, Directors, Documentary, Film Editors, Makeup Artists and Hairstylists, Marketing and Public Relations, Music, Producers, Production and Technology, Production Design, Short Films and Feature Animation, Sound, Visual Effects, and Writers. There is an additional branch that does not have representation on the Board for Members-at-Large. The Academy is an invite-only organization, and to receive an invitation requires two members in the potential invitee's branch to sponsor them, which is followed by a review period and Board approval. The Academy is a global organization with the mission to preserve cinema and celebrate the cinematic arts. To that end, the Academy presents a number of awards, popularly (and now officially) called the Oscars. The Academy also manages the Academy Museum and Film Archive to protect the history and culture of the film industry.

Each year, active Academy members nominate films to review for awards in a number of categories. Except for Best Picture, for which every member can nominate a film, the members of the award's corresponding branch nominates the film or creative. Nominations are confirmed through online secret ballots operated by PricewaterhouseCoopers. Then, final decisions are made through a similar voting process and only two partners of PricewaterhouseCoopers know the Oscar winners prior to their reveal at the annual ceremony. Receiving an Oscars Award is considered one of the highest and most well-known achievements in filmmaking. The publicity associated with winning (or even being nominated) for an Oscar often becomes invaluable to the commercial success of the film and its creatives afterwards; therefore, most (if not all) film creatives from actors to editors to sound designers have a vested interest in seeing their films and works succeed at the Academy Awards.

The Academy, by virtue of its position as one of the oldest and most highly regarded organizations of film creatives, publicly represents the film industry in a manner with which few other groups can compete. Thus, when people raise concerns about the film industry, they often look to the Academy for answers and solutions.

WGA Strike of 2007-2008

Every three years, the Writers Guild of America negotiates a contract with the Alliance of Motion Picture and Television Producers (AMPTP) that discusses compensation, benefits, working conditions, and other industry standards. In 2007, Writers Guild of America went on strike to demand higher residuals for DVD sales, rights and compensation for new media platforms, and use on "ad-supported internet services." Screenwriters and story artists believed that producers were withholding fair compensation made off these new media platforms like streaming services and internet downloads. Netflix's streaming platform launched in January of 2007, and since its inception redefined the shape of the film industry. Although the largest changes to the film and television industry that Netflix and other streaming services began have yet to take hold, setting a precedent for fair compensation of writers on projects released and available on these internet providers remains critically important.

After renegotiations on the contract between WGA and AMPTP fell through in late October, mostly over residuals for new media platforms, the Writers Guild of America went on strike from November 5, 2007 until February 12, 2008. According to a New York Times Article by Michael Cieply, estimates of the economic costs of the strike remained up to debate. An estimate by the Anderson School of Management at the University of California, Los Angeles indicated the strike would incur a gross economic loss of \$380 million if it continued for another month; whereas, writers estimated a loss of \$2.5 billion for the same time period. According to a tally of AMPTP producers, the writers faced a loss of \$285 million in unearned wages.

The writers strike took a toll on the whole of the film and television industry, but fiction and late night television took the hardest hits, often having to shut down entirely or postpone the release of new episodes. While some films only require writing teams in the initial stage of production, some continue to be written as filming begins. Therefore, even the feature film industry could not escape the downturn in output (and the quality thereof) as a result of the strike.

#OscarsSoWhite Media Boycott

In January of 2015, April Reign posted on Twitter “#OscarsSoWhite they asked to touch my hair,” and in doing so inadvertently created a hashtag that would spur a movement. April Reign noticed what many others had also come to realize—that the Academy has a history of overlooking the contributions and work of non-white actors, directors, and other creatives. In an interview with NPR, April Reign said this issue “can be addressed on many fronts.” She continues to say, “There was a need for the academy to be more diverse and for them to represent the people who watch the films that they nominate and that they support. There's also a need for Hollywood... to make substantial changes to their thought processes and perspectives.” This sentiment is by no means unique to Reign; a number of media outlets across the country and abroad have commented on the lack of diversity among the award recipients.

The problem of racism and a lack of diversity of Academy Award winners is in no way new. As Leila Latif pointed out in a 2021 article for the BBC, up until 2021, only one Asian actor won an acting award, and only five Latina women have been nominated for Best Actress. Moreover, only six Black actors have won either Best Actor or Best Actress.

Criticism of the Academy only grew when the nominees for the 88th Academy Awards were announced. As Latif notes, this was the second consecutive year that all of the actors nominated by the Academy were white. The hashtag took off and likewise the social commentary. A number of prominent actors and directors, specifically Black actors and directors like Jada-Pinkett Smith and Spike Lee, boycotted the Academy Awards. They also encouraged others to join them in their boycott and refuse to watch the Awards Ceremony in February.

The outcry was not ignored by the Academy, as a number of prominent members of the film industry and AMPAS in particular, came out in support of reforms to increase diversity and representation. Since the hashtag and subsequent movement, the Academy established four general areas of inclusion standards and each nominated film must meet at least two. These four areas are listed as follows: 1) On-screen Representation, Themes and Narratives, 2) Creative Leadership and Project Team, 3) Industry Access and Opportunities, and 4) Audience Development. The Academy put quotas in place to ensure a diverse set of creatives worked on each movie nominated for an Oscar. These quotas require a specific number or percentage of creatives working on the project (either as acting roles, directorial or technical team, interns and apprentices, or executives) that represent a minority or historically-

marginalized groups, including but not limited to women, non-white racial or ethnic groups, the LGBTQ community, and people with cognitive or physical disabilities.

The Academy also set a goal in 2016 to diversify and expand its membership, with the belief that a more diverse body of people to nominate films would yield a more diverse and representative set of nominees. Indeed, in 2020, the Academy released that it had doubled the number of women in membership and tripled the number of people of color in membership since 2016. While the Academy remains a long way from perfect, progress is being made.

Money and Power in Hollywood

Larger budgets and more investors often allows the creative teams to create masterful works of cinema, but money does not equate success, nor does it equate quality. A number of blockbuster productions have turned out to be disappointingly underwhelming, and a number of small, low-budget films have become some of the most critically-acclaimed. However, generating an audience and revenue continues to be essential for any industry to grow. Without revenue from past productions, it becomes difficult to fund future ones. Audiences have also grown accustomed to a certain level of production quality in Hollywood films, which requires a certain amount of money. Thus, those with more money can produce more and higher quality films, which sets up high barriers to enter the film industry. Beyond simply producing films, marketing them is also expensive. Publicizing trailers to entice audience members to see their shows is not cheap, but it is essential to building awareness of an upcoming film.

The Academy, as a representative of both creatives and producers, serves as a forum to discuss the relative importance of money and quality. Higher quality films may be more expensive or not, but those that are not may not receive the economic benefits associated with any acclaim they might receive. The Academy has the power to acknowledge the work of both large- and small-budget productions. An Oscar nomination or award can provide much needed publicity for smaller productions. Whether in 2007–2008 concerning the rights of workers to just compensation or in 2016 when discussing accessibility to the industry and representation in stories and among storytellers, this committee should remember to acknowledge the nuance associated with the relationship between money and quality.

Current Situation

January 2008

The strike has gone on for roughly 8 weeks at this point with no end in sight. The public is turning to the Academy for a statement regarding the strike and asking for a potential mutually agreeable solution. The 80th Academy Awards are also scheduled to take place in February, and the Writers Guild of America has rejected waivers for AMPAS to use clips from past films and Oscars in the 80th Academy Awards Ceremony. Therefore, unless the strike can come to an end, the Academy will need to develop an alternative plan for the 80th Oscars Ceremony.

Because the Academy has representatives from both writing and creative teams and executive and production teams, it can serve as an external group helping the Writers Guild of America and the Alliance of Motion Picture and Television Producers return to the negotiating table by providing a resolution to the grievances that are satisfactory to both parties. The future of the film and television industry is in the hands of this committee.

January 2016

As the Academy approaches the 88th Academy Awards, serious changes are in order. The committee is facing extraordinary external pressure to reform its nomination and voting structure, its membership qualifications, and many other aspects of its general organization and culture in an attempt to address the stark lack of diversity in the film industry. This body will have to determine what measures are appropriate and feasible to take in light of this uproar.

The Academy must use all of the tools at its disposal to address the concerns or risk further damaging the reputation of the Academy. There are a number of methods to address the lack of diversity among prominent storytellers, filmmakers, executives, and award-winners, but it remains the decision of this committee how best to implement new strategies to increase diversity and representation on the Oscars' stage. Some say the reforms did not do as much as they could have or that other reforms should have been made instead. This committee will have to decide what value representation and diversity has in film and how best to achieve those goals.

Questions to Consider

1. How can AMPAS serve as an intermediary body representing both the writers and creatives and the executives and producers on either side of the WGA strike against AMPTP?
2. What rights do writers have to the distribution of their work and compensation thereof?
3. How can AMPAS work to increase and encourage diversity and accessibility in the film industry?
4. What are the merits and drawbacks of affirmative action programs? Are there better or more equitable ways to address concerns about a lack of diversity?
5. How can the committee balance the desire to create unique and interesting pieces of cinema with the need to turn a profit?

Jennifer Anniston (Actor)

Jennifer Joanna Anniston became a household name during the 1990s for her award-winning portrayal as Rachel Green on the sitcom *Friends* (1994–2004). Her first jobs were in off-Broadway productions and small-time movies and television, but after rising to fame on *Friends*, she starred in a number of successful comedies. She is an active philanthropist, raising funds for cancer research, LGBTQ rights organizations, women's rights organizations, and Doctors without Borders. She also supported the presidential campaigns of Barack Obama, Hillary Clinton, and Joe Biden.

Danny Devito (Actor)

Daniel Michael Devito Jr. is one of the most recognizable faces in the realm of comedic actors. He first rose to fame for his role in *Taxi* (1978–1983). He also starred in a number of other films, including *One Flew Over the Cuckoo's Nest* (1975), *Romancing the Stone* (1984). He is also known for his current role on *Always Sunny in Philadelphia* (2006–present). He also founded the production company Jersey Films, which produced the movie *Pulp Fiction* (1994).

Morgan Freeman (Actor)

Known for his deep voice and memorable characters, Morgan Freeman became one of the most recognizable actors in Hollywood of his generation. Some of his most famous roles were in the movies *Driving Miss Daisy* (1989), *The Shawshank Redemption* (1994), and *Million Dollar Baby* (2004). He has spoken out about his thoughts on racism and has been relatively politically active in forms. He is also an activist for environmental protection.

Samuel L. Jackson (Actor)

Samuel Leroy Jackson began his career in theatre and was brought to the big screen by Spike Lee. He won international recognition and acclaim for his role as Jules Winnfield in *Pulp Fiction* (1994). He starred in many successful movies throughout the 1990s and into the 2000s. He has spoken out against racism in politics and also campaigned for Barack Obama in the 2008 election.

Scarlett Johansson (Actor)

Scarlett Ingrid Johansson began her film career at the age of nine, playing minor roles. Her first leading role came a couple years later in *Manny & Lo* (1996), a role which earned her a nomination for the Independent Spirit Award for Best Lead Female. She appeared on Broadway in 2010 in a revival of *A View from the Bridge*, for which she won a Tony Award. Johansson went on to receive widespread fame as Black Widow in *Iron Man 2* (2010) and *The Avengers* (2012). She campaigned for both John Kerry in the 2004 presidential election and Barack Obama in 2008. She is an advocate for women's rights and supported a number of philanthropic causes.

Tom Hanks (Actor)

Tom Hanks is a widely acclaimed actor, who starred in a number of films including *Big* (1988) for which he was nominated for Best Actor at the Oscars. He also won Oscars for his roles in *Philadelphia* (1993) and *Forrest Gump* (1994) and won a Golden Globe for his role in *Cast Away* (2000). He is an active member of AMPAS and is also politically active.

Eddie Murphy (Actor)

Famed comedian and actor Edward Reagan Murphy, got his big break in the 1980s, as a regular on *SNL* from 1980–1984 and with films like *48 Hrs.* (1982) and *Beverly Hills Cop* (1984). He has won numerous awards including an Emmy, Grammy, and a Golden Globe. He also has donated to causes for AIDS, cancer, education, and, topically, the Screen Actors Guild strike relief fund.

Meryl Streep (Actor)

Mary Louise “Meryl” Streep has been hailed as one of the greatest actors of all time. She has starred in a number of hit movies and won a number of awards. Some of her biggest films were *Sophie’s Choice* (1982), *The Devil Wears Prada* (2006), and *Mamma Mia* (2008). She also is a self-proclaimed Democrat and spoke out for Hillary Clinton in 2016.

Henry Winkler (Actor)

Henry Winkler found success first as “Fonzie” in ABC’s *Happy Days* (1974–1984). Since then, he developed a remarkable career as a character actor, earning three Emmy Awards and two Golden Globe Awards. He has also made a name for himself as a producer in the 1990s, working with directors like Rob Reiner. He is also a literacy advocate and supports education for children with learning disabilities like dyslexia.

Bud Luckey (Animator)

William Everett “Bud” Luckey is a voice actor and animator. He served in the US Air Force during the Korean War as a sergeant and as an Artist-Illustrator with NATO and the Strategic Air Command. He worked on the television advertising team for John F. Kennedy and Robert F. Kennedy. In the 1970s, he wrote for *Sesame Street*. And later, he worked as a character designer for Pixar Studios, working on films like *Toy Story* (1995), *A Bug’s Life* (1998), *Monsters, Inc* (2001), and *Finding Nemo* (2003).

Sarah Halley Finn (Casting Director)

Sarah Halley Finn is best known for casting the entire Marvel Cinematic Universe, but she also has worked on over 100 feature films. She won the Artios Award for Best Casting for a Feature Film—the highest award in casting. She is an active member of AMPAS and served on the Executive Board of Women in Film (WIF). She is known for both bringing well-established and relatively unknown actors to the big screen.

Caleb Deschanel (Cinematographer)

Joseph Caleb Deschanel has been nominated for a number of awards for films like *The Black Stallion* (1979), *Being There* (1979), *The Patriot* (2004), and *The Passion of Christ* (2004). He has been a member of the American Society of Cinematographers since 1984 and represents that group in the National Film Preservation Board of the Library of Congress.

Janusz Kamiński (Cinematographer)

Janusz Zygmunt Kamiński is a Polish cinematographer, known for his collaborations with Steven Spielberg on films like *Schindler's List* (1993) and *Saving Private Ryan* (1998), both of which won him Academy awards. He has also worked with a number of other prominent directors and even moved into directing himself.

Tami Reiker (Cinematographer)

Tami Reiker graduated from NYU Tisch School of the Arts to become a cinematographer. Her first film was *The Incredibly True Adventure of Two Girls in Love* (1995). She is best known for her work on *High Art* (1998) and *Carnivàle* (2003–2005), for which she won an American Society of Cinematographers Award in 2004. She is the first woman to receive an ASC Award and also the first woman nominated for one. She was invited to AMPAS in 2005.

Penny Rose (Costume Designer)

Penny Rose was first a costume designer for West End theatres in London. She has been nominated for a BAFTA Award three times. She worked on *Mission: Impossible* (1996), *Evita* (1996), the *Pirates of the Caribbean* franchise (2003–2017), and *King Arthur* (2004). She was invited to AMPAS in 2004.

Alejandro Amenábar (Director)

Alejandro Fernando Amenábar Cantos is a highly-acclaimed Chilean-Spanish director and writer. He writes and composes music for almost all of his films. He won several Goya Awards for various films and has also received an Academy Award for Best Foreign Language Film for *The Sea Inside* (2004). In 2005, he was invited to the Academy. His work was described by Keith F. Hatcher on IMDb as “phantasmagorical, psychological or even quasi-surrealist.”

Mel Brooks (Director)

After serving as a corporal in the US Army during the end of World War II, Mel Brooks had a long and highly acclaimed career as a comedian, director, and actor. He completed an EGOT (a term for those who have won an Emmy, Grammy, Oscar, and Tony award) in 2001 with three Tonys for the musical *The Producers* (2001), based on his 1967 film with the same name. He is famous for his parodies, satire, and comedic genius. Until 2020 (outside the scope of this committee), he did not endorse a political candidate.

Sofia Coppola (Director & Writer)

Daughter of esteemed director Francis Ford Coppola, Sophia Coppola quickly developed a name for herself as a directorial force to be reckoned with her first two films: *The Virgin Suicides* (1999) and *Lost in Translation* (2003), which earned her the Academy Award for Best Original Screenplay. She is the third female director to earn a nomination for the Academy Award for Best Directing. She leads a relatively private life outside of her career.

Martin Scorsese (Director)

Martin Scorsese is a highly decorated film director, who has been actively making films since 1962. The Library of Congress added five of his films to the National Film Registry for their cultural significance. Some of his most acclaimed films are *Taxi Driver* (1976), *Raging Bull* (1980), *Goodfellas* (1990), *The Age of Innocence* (1993), and *Gangs of New York* (2002). Scorsese has won an Academy award, four BAFTA Awards, and two Directors Guild of America Awards. His movies often discuss corruption, guilt, and redemption. He was a vocal opponent of the US invasion of Iraq in 2003 and the subsequent war.

Steven Spielberg (Director)

Steven Allan Spielberg has had a long and remarkable career as a film director and producer, working on a number of blockbuster hits, including *Jaws* (1975), the *Indiana Jones* franchise (1981–2008), *Jurassic Park* (1993), and *Saving Private Ryan* (1998). He also directed *E.T. the Extra-Terrestrial* (1982) and *Schindler's List* (1993). He won Academy Awards for *Schindler's List* and *Saving Private Ryan*. He was awarded the Order of Merit of the Federal Republic of Germany for his work on *Schindler's List* and with the Shoah Foundation.

Quentin Tarantino (Director)

Quentin Jerome Tarantino's first film *Reservoir Dogs* was produced independently and released in 1992. He shot to fame with his acclaimed film *Pulp Fiction* (1994). Since then, he has written and directed a number of acclaimed films, many of which earned cult classic status. His films have been controversial for a number of reasons including often racist dialogue and glorified violence, but regardless, he is a well-established auteur with numerous accolades and nominations.

Kirby Dirck (Documentary Filmmaker)

Kirby Dirck is an acclaimed documentarian, whose work has won him two Academy awards for *Twist of Faith* (2005) and *The Invisible War* (2012). He won a Special Jury Prize at the 1997 Sundance Film Festival for his documentary *Sick: The Life and Death of Bob Flanagan, Supermasochist* (1997). His work often focuses on psychology, sexuality, and other topics typically seen as taboo. He attempts to connect with his subjects on a personal level and explore stories of abuses of power.

Paul G. Allen (Executive)

Best known for co-founding Microsoft Corporation with Bill Gates in 1975, Paul Gardner Allen also founded Vulcan Productions in 1997, producing films like *Titus* (1999), *Far From Heaven* (2002), and *Where God Left His Shoes* (2007). He was invited to AMPAS in 2005. He also has a number of other investments ranging from real estate, aerospace ventures, Ticketmaster, sports teams and event venues. He is also an active philanthropist donating to scientific research, environmental conservation efforts, museums, and education.

Jim Gianopolus (Executive)

James N. Gianopulos was appointed president of 20th Century Fox International in 1992, and he served as the chairman and CEO (with Tom Rothman) of Fox Filmed Entertainment from 2000 through the time of this committee. He oversaw the various Fox studios through their most profitable years, overseeing the distribution of blockbuster hits like *Titanic* (1997) and *Avatar* (2009) and acclaimed films like *Slumdog Millionaire* (2008). He is an active member of the Academy.

Michael Lynton (Executive)

Michael Mark Lynton began his career with The Walt Disney Company in 1987. He then moved to be Time Warner International's president in 2000, before finally becoming the CEO of Sony Pictures Entertainment, where he oversaw the production of a number of hit films and blockbuster franchises, including *The Social Network* (2010), *The Amazing Spider-Man* (2012), and *American Hustle* (2013). He also joined the board of Snapchat in 2013.

Hughes Winborne (Film Editor)

Hughes Winborne is an prolific film editor, who won an Academy Award for the 2004 film *Crash*. He has edited a number of feature films and indie films as well. He is a member of the American Cinema Editors and was invited to AMPAS in 2005. He focuses on highlighting quality performances and good stories over action sequences, for example.

Elizabeth Avellán (Producer)

Elizabeth Avellán Veloz is a Venezuelan film producer, having produced almost 30 films since the early 1990s. She is the co-owner and vice president of Troublemaker Studios, which is responsible for the *Spy Kids* franchise (2001–2023) and *The Adventures of Shark Boy and Lavagirl* (2005). In 2007, she received the Ann Richards award from the Texas Film Hall of Fame, and she was invited to the Academy in 2005.

Sid Ganis (Producer)

Sid Ganis is the president of the Board of Governors of the Academy of Motion Pictures Arts and Sciences (AMPAS). He has worked at Lucasfilm marketing for *Star Wars* and *Indiana Jones* films. Later, he worked for Paramount Pictures where he helped release *Top Gun* and distribute *Ghost* and *Forrest Gump* (1994). He also worked with Columbia Pictures, but is currently running his independent production company Out of the Blue... Entertainment. Ganis is foremost concerned with the Academy Awards (the Oscars) proceeding as planned.

George Lucas (Producer)

George Walton Lucas Jr. is best known for creating the *Star Wars* and *Indiana Jones* film franchises. In 1969, he founded American Zoetrope with acclaimed filmmaker Francis Ford Coppola to escape the restrictions of the Hollywood studio industry. In 1971, he founded his production company Lucasfilm, Ltd. He also directed the Oscar-nominated film *American Graffiti* (1973). He also founded the visual effects company Industrial Light & Magic in 1975. He contributed to a number of charities and projects including the Martin Luther King Jr. Memorial on the National Mall.

Stephen McEveety (Producer)

Stephen Mark McEveety worked for many with Mel Gibson's Icon Productions, where he produced a number of films including *Braveheart* (1995), *Anna Karenina* (1997), and *The Passion of the Christ* (2004). He also started his own production company Mpower Pictures with David Segel, John Shepherd and Todd Burns.

Cheryl Boone Isaacs (Producer & Public Relations)

Cheryl Boone Isaacs has been the AMPAS Governor representing the Public Relations branch since 1992 and a member since 1987. She has worked for a number of production companies including Columbia Pictures, Paramount Pictures, New Line Cinema, and her own company CBI Enterprises, Inc. She is a leading advocate for accessibility and diversity in both the Academy and the movie industry in general.

Mark Johnson (Producer)

Mark Johnson is a prolific film and television producer. He was a producer for a number of acclaimed films and television serieses, including *Good Morning, Vietnam* (1987), *Rain Man* (1988), *The Alamo* (2004), *The Notebook* (2004), *Breaking Bad* (2008–2013). He is on the Academy Board of Governors representing the Producers branch.

Jeffrey Katzenberg (Producer)

Jeffrey Katzenberg was the chairman of Walt Disney Studios from 1984–1994, when he left and co-founded DreamWorks Animation. He produced films like *Dead Poets Society* (1989), *Who Framed Roger Rabbit* (1988), the *Shrek* franchise, and the *How to Train Your Dragon* franchise. He is very politically active, supporting a number of liberal political causes and supporting the campaigns of Barack Obama and Hillary Clinton.

Jane Rosenthal (Producer)

Jane Rosenthal is the co-founder and CEO of Tribeca Entertainment, which hosts the annual Tribeca Film Festival in Manhattan. She started the Tribeca Film Festival in 2002 to help revitalize Manhattan after the 9/11 terrorist attacks. She founded Tribeca Entertainment with actor Robert De Niro in 1993. Moreover, she has been honored by a number of prominent institutions, including The Rockefeller Foundation and New York University Tisch School of Arts. She has a long filmography, which includes, *A Bronx Tale* (1993), *Wag the Dog* (1997), *Meet the Parents* (2000), and *About a Boy* (2002).

Kevin O'Connell (Sound)

Kevin O'Connell is a sound mixer, who held the record for most Academy Award nominations without winning. He finally won an Oscar for *Hacksaw Ridge* (2016), which came after 20 prior nominations without a win. His first credit as a sound technician was on *The Empire Strikes Back* (1980). He also worked on *Armageddon* (1998) and *Spider-Man* (2002) for Sony. He serves as a Governor for the Academy Board representing the Sound Branch.

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