

1 DIVISION OF LABOR STANDARDS ENFORCEMENT
Department of Industrial Relations
2 State of California
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6
7 BEFORE THE LABOR COMMISSIONER

8 STATE OF CALIFORNIA
9

10 JACQUELINE RAMOS, an individual,) TAC No. 14621-12
11 Petitioner,)
12 vs.) DETERMINATION OF CONTROVERSY
13 PENELOPE LIPPINCOTT dba FINESSE
FREELANCE DEVELOPMENT,)
14 Respondent.)
15

16 The above captioned matter, a petition to determine controversy under Labor Code
17 §1700.44, came on regularly for hearing on January 10, 2010 in San Francisco, California, before
18 the undersigned attorney for the Labor Commissioner, assigned to hear the matter. Petitioner,
19 JAQUELINE RAMOS, appeared in propria persona; Respondent, PENELOPE LIPPINCOTT,
20 appeared in propria persona. For purposes of hearing, this matter was heard with four (4) other
21 petitions filed against the same respondent, TAC No.11319, filed by Sally Hoover as Guardian for
22 Kristen Leachty, a minor; TAC No. 13509 filed by Judy Funke; TAC No. 13510 filed by Teresa S.
23 Banks; and TAC 13643, filed by Arega Bagirian.

24 Based on the evidence presented at the hearing in this matter and on the other papers on file
25 in this case, the Labor Commissioner hereby adopts the following decision.

26 FINDINGS OF FACT

27 1. At all time relevant herein, Penelope Lippincott was an individual doing business as
28 Finesse Freelance Development (hereinafter collectively referred to as "Lippincott" "Respondent")

1 or "Finesse"), located in Sausalito and Lafayette, California. Respondent has not been licensed as
2 a talent agency by the State Labor Commissioner at any time while doing business as Finesse
3 Freelance Development.

4 2. At all time relevant herein, Jacqueline Ramos (hereinafter "Ramos" or "Petitioner,"
5 resided in Benicia, California. In May, 2008 Ramos answered a print ad in the Contra Costa Times
6 placed by Respondent, Finesse Modeling of which Respondent Lippincott is the principal, seeking
7 models for print work and runway shows. (Hearing Exhibit 1) Petitioner attended a "casting call"
8 in Lafayette, CA on May 31, 2008 after which Respondent, Lippincott told Ramos that if she
9 wanted to obtain work it would be necessary for her to sign up for and pay for both the training
10 program and casting card package. Ramos paid Lippincott a total of \$4,495.00 for both the in-
11 house workshops and the casting cards, and was told by Respondent that for paying them all at
12 once, she would receive a \$500.00 credit on future costs. (Hearing Exhibit 3). Lippincott had
13 Ramos attend a "photo shoot" for FUSE, took a few pictures of Petitioner and gave her a check for
14 \$150.00. It was never explained to Petitioner precisely for what use these pictures were taken.
15 Petitioner attended a second photo shoot on July 9, which was purportedly for her casting cards,
16 but Lippincott never reviewed those pictures with Petitioner to decide which ones to use.
17 Lippincott told Petitioner that there was a show at the Concord Hilton in the end of August, 2008
18 in which many "important buyers and agents" would be in attendance and that in order to gain their
19 interest a full portfolio was necessary at a cost of \$1,995.00. Ramos then paid that amount to
20 Lippincott for that purpose. (Hearing Exhibit 4) A series of misrepresentations were made by
21 Lippincott to Ramos about the status of her casting cards, her portfolio and the Concord Hilton
22 event. On August 9, Ramos attended a third photo shoot purportedly to complete her portfolio.
23 Shortly thereafter the Petitioner was told by Lippincott that the Concord Hilton show was canceled.
24 In November, 2008, Petitioner finally received the portfolio and casting cards from Respondent.
25 The casting card package was rejected by Petitioner, and the problem while acknowledged by
26 Lippincott was not fixed for several months. Petitioner then attended her final photo shoot for
27 Respondent at FUSE for which she was again paid \$150.00. Petitioner then ceased contact with
28 Lippincott and eventually signed with a licensed agent, who told her that the portfolio and casting

1 cards she paid for with Respondent were useless.

2 4. Lippincott conducted this business of recruiting models under two separate company
3 names: Respondent, Finesse Freelance Development and FUSE Integrated Marketing Solutions
4 (FUSE) which are solely owned by Lippincott. In furtherance of this enterprise, Lippincott had the
5 models sign an "agreement" entitled "Business Development Registration." The "agreement"
6 signed by Ramos is contained in Hearing Exhibit A to the instant case. While containing the
7 disclaimer that neither FUSE nor Finesse are modeling agents, Lippincott through these entities
8 conducted the business of collecting money from models in exchange for the services of training
9 and purportedly finding them work in the industry.

10 5. Over the course of Petitioner's short time with Lippincott, she was never provided with
11 work other than the couple of photo shoots taken at FUSE, paid at \$150.00 each.

12 6. Lippincott testified in the combined proceeding that she did not act as a talent agent
13 because she did not solicit work for the models or promise to do so, but merely looked for, trained
14 and used models in productions that she herself produced through FUSE. The weight of the
15 evidence of all of the Petitioners belies that testimony as explained in the decision regarding each
16 Petition. It is found that Lippincott did in fact promise to solicit work and find work for Petitioner
17 herein, but took her money and did not find any work for her.

18 LEGAL ANALYSIS

19 1. Labor Code §1700.4(b) includes models within the definition of artists for purposes of
20 the Talent Agencies Act (TAA) (Labor Code §§1700-1700.47). Petitioner is therefore an "artist"
21 within the meaning of Labor Code section 1700.4(b).

22 2. Labor Code §1700.4(a) defines talent agency as any person or corporation "who engages
23 in the occupation of procuring, offering, promising, or attempting to procure employment or
24 engagements for an artist." In prior decisions, the Labor Commissioner has held that "a person or
25 entity that employs an artist does not 'procure employment' for that artist within the meaning of
26 Labor Code §1700.4(a), by directly engaging the services of that artist... [T]he 'activity of
27 procuring employment,' under the TAA refers to the role an agent plays when acting as an
28 intermediary between the artist whom the agent represents and the third party employer who seeks

1 to engage the artist's services. *Chin v. Tobin* (TAC No. 17-96) at page 7. Following this rationale,
2 in *Kern v. Entertainers Direct, Inc.* (TAC No. 25-96), the Labor Commissioner concluded that a
3 business that provided clowns, magicians, and costumed characters to parties and corporate events
4 did not act as a talent agency within the meaning of Labor Code §1700.4(a). In *Kern*, the
5 respondent set the prices it charged to customers for the entertainers' services, selected the
6 entertainers it provided to its customers, determined the compensation paid to the entertainers for
7 providing the services, and thus we concluded, "became the direct employer of the performers."
8 Significantly, however, in both *Chinn* and *Kern* no evidence was presented that the respondents
9 "ever procured or promised or offered to attempt to procure employment for petitioners with any
10 third party. That lack of evidence as to the promises or offers to obtain employment with third
11 parties or actual procurement activities was found to distinguish those cases from cases in which
12 persons or businesses were determined to be acting as talent agencies within the meaning of Labor
13 Code §1700.4(a). *Chin v. Tobin, supra*, at page 11. Thus, in determining whether Respondent
14 engaged in the occupation of a "talent agency" we must analyze whether Respondent engaged in
15 any of the activities which fall within the statutory definition of "talent agency."

16 3. Labor Code §1700.5 provides that "[n]o person shall engage or carry on the occupation
17 of a talent agency without first procuring a license...from the Labor Commissioner." The TAA is a
18 remedial statute that must be liberally construed to promote its general object, the protection of the
19 artists seeking professional employment. *Buchwald v. Superior Court* (1967) 254 Cal.App.2d 347,
20 354. For that reason, the overwhelming weight of judicial authority supports the Labor
21 Commissioner's historic enforcement policy, and holds that "even incidental or occasional
22 provision of [talent agency] services requires licensure." *Styne v. Stevens* (2001) 26 Cal.4th 42, 51.
23 These services are defined at Labor Code §1700.4(a) to include offering to procure or promising to
24 procure or attempting to procure employment for an artist. In analyzing the evidence of whether a
25 person engaged in activities for which a talent agency license is required, "the Labor
26 Commissioner is free to search out illegality lying behind the form in which the transaction has
27 been cast for the purpose of concealing such illegality." *Buchwald v. Superior Court, supra*, 254
28 Cal.App.2d at 355.

1 4. In 2005, there were several petitions file against Respondents in this matter. The
2 decisions in those cases are found at TAC Nos. 14-05, 16-05, 18-05. Since those decisions were
3 issued holding that respondent acted as a talent agent operating without being licensed, Lippincott
4 has added a new wrinkle to her scheme. Now, with the addition of FUSE, Lippincott takes the
5 position that she is not a “talent agent” under the TAA, because she tells the models that she is not
6 soliciting work on their behalf but merely training them to be “freelance models.” All of the
7 written materials distributed by Finesse and FUSE use that terminology (See Exhibits A and B to
8 the combined hearings).¹ Against this written evidence is the similar testimony of the four,
9 unrelated petitioners who universally claim that Lippincott sought money from them for “training”
10 and to find them jobs in the modeling industry in exchange for money. Lippincott has
11 unsuccessfully attempted to create a fiction through the paper trail of her business in order to evade
12 the requirements of the TAA.

13 5. The evidence before us in the instant case leads to the conclusion that at the inception of
14 the relationship, Respondent promised to procure modeling employment for Petitioner, and
15 attempted to do so whether successfully or not. Despite Respondent’s claim that whenever it
16 provided a client with a model’s services she did so as the “producer” of the client’s fashion
17 runway show or print advertisement, Respondent failed to present sufficient corroborating
18 evidence. The argument that Respondent acted as a “producer” of these print advertisements and
19 fashion shows is an affirmative defense to the allegation that Respondent acted as a “talent agency”
20 by promising to and/or obtaining work for the model(s), and as such, the burden of proof shifts to
21 the Respondent once the Petitioner establishes, as is the case here, that the Respondent obtained or
22 promised to obtain modeling work for the Petitioner.

23 6. But, even assuming *arguendo* that Respondent never actually procured and never
24 attempted to procure modeling employment for the petitioner with any third party employer (the
25

26 ¹ Indeed, Lippincott solely owns both Finesse and FUSE, thus controlling the entire
27 enterprise and whether Petitioner was used for any modeling work that FUSE obtained for third
28 parties or for itself. “Freelance” and independent contractor principles apply to the determination
of whether a person is an employee of another person or business. It has no relationship to
whether a person is acting as a talent agent under the TAA. Nor did Lippincott present any
argument or evidence to tie this legal principle to any of the issues in this case.

1 primary argument of Respondent in this case), that does not dispose of the question of whether
2 Respondent ever offered to procure or promised to procure such employment for the Petitioner.
3 Not only did the Petitioner testify that she believed that Respondent had offered and promised to
4 do just that, more importantly, taking the evidence as a whole, we conclude that any reasonable
5 person in the Petitioner's position would have formed that same belief. There is simply no other
6 way to reasonably interpret many of the Respondent's policies and procedures, and Respondent's
7 written and oral representations of what she could and could not do for the Petitioner.
8 Consequently, we conclude that through Respondent's published policies and procedures and
9 representations to models, Respondent "offered to procure employment" for models with third
10 party employers, and therefore, engaged in the occupations of a "talent agency" within the meaning
11 of Labor Code §1700.4(a). As such, despite Respondent's efforts to structure her operations (or
12 perhaps more accurately, efforts to appear to have structured her operations) so as to avoid the
13 requirements of the TAA, Respondent violated the Act by operating as a "talent agency" without
14 the requisite license.

15 7. An agreement between an artist and a talent agency that violates the licensing
16 requirement of the TAA is illegal, void and unenforceable. *Styne v. Stevens, supra*, 26 Cal.4th at
17 51; *Waisbren v. Peppercorn Productions, Inc.* (1995) 41 Cal.App.4th 246, 262; *Buchwald v.*
18 *Superior Court, supra*, 254 Cal.App.2d at 351. Having determined that a person or business entity
19 procured, attempted to procure, promised to procure, or offered to procure employment for a
20 person meeting the definition of an artist under the Act without the requisite talent agency license,
21 "the [Labor] Commissioner may declare the contract between the unlicensed talent agent and the
22 artist void and unenforceable as involving the services of an unlicensed person in violation of the
23 Act." *Styne v. Stevens, supra*, 26 Cal.4th at 55. Moreover, the artist that is party to such an
24 agreement may seek disgorgement of amounts paid pursuant to the agreement, and may be
25 "entitle[d] to restitution of all fees paid to the agent." *Wachs v. Curry* (1993) 13 Cal.App.4th 616,
26 626. The term "fees" is defined at Labor Code §1700.2(a) to include "any money or other valuable
27 consideration paid or promised to be paid for services rendered or to be rendered by any person
28 conducting the business of a talent agency." Restitution is therefore not limited to the amounts that

1 an unlicensed agent charged for procuring or attempting to procure employment, but rather, may
2 include amounts paid for services for which a talent agency license is not required.

3 8. With these legal principles in mind, we conclude that as a consequence of Respondent's
4 violations Labor Code §1700.5, all agreements between Petitioner and Respondent are illegal and
5 void, and the Petitioner is entitled to restitution for all amounts that she paid to the respondent for
6 promised goods and services pursuant to any such agreement. It is determined that this amount is
7 \$6,490.00, which includes the two checks paid by Petitioner to Respondent.

8 9. Petitioner's right to reimbursement of some of the amounts paid to Respondent are
9 separately founded upon Labor Code §1700.40(a), which provides that "[n]o talent agency shall
10 collect a registration fee." Labor Code §1700.2(b) defines a "registration fee" as "any charge
11 made, or attempted to be made, to an artist for any of the following purposes...(1) listing or
12 registering an applicant for employment in the entertainment industry...(3) photographs...
13 or other reproductions of the applicant...(5) Any activity of a like nature." Labor Code §1700.40(b)
14 further provides that "[n]o talent agency may refer an artist to any person, firm or corporation in
15 which the talent agency has a direct or indirect interest for other services to be rendered to the
16 artist, including but not limited to photography...coaching, dramatic school...or other printing."
17 Respondent's collection of that was paid by Petitioner for attendance at Respondent's modeling
18 workshops was unquestionably illegal pursuant to Labor Code §1700.40.

19 10. Petitioner may have additional remedies under the provisions of the Advance-Fee
20 Talent Services Act² (AFTSA) (Labor Code §§1701-1704.3.) Labor Code §1700.44 authorizes
21 the Labor Commissioner to hear and decide controversies under the TAA. In contrast, the
22 provisions of the AFTSA may be enforced by the Attorney General, any district attorney, or city
23

24 ² The term "advance-fee talent service" is defined at Labor Code §1701(b) to mean a
25 person who charges, or attempts to charge, or receive an advance fee from an artist for any of the
26 following products or services: procuring, offering, promising or attempting to procure
27 employment or auditions; managing or directing the artist's career; career counseling or guidance;
28 photographs or other reproductions of the artist; lessons, coaching or similar training for the artist;
and providing auditions for the artist.

The term "advance fee" is defined at Labor Code §1701(a) as any fee due from or paid by
an artist prior to the artist obtaining actual employment as an artist or prior to receiving actual
earning as an artist or that exceeds the actual earning received by the artist.

1 attorney, or through the filing of a private civil action. (See Labor Code §§1704.1, 1704.2.)
2 Furthermore, any person engaging in the business or acting in the capacity of an advance-fee talent
3 service must first file a bond with the Labor Commissioner in the amount of \$10,000 for the
4 benefit of any person damaged by any fraud, misstatement, misrepresentation or unlawful act or
5 omission under the AFTSA. (See Labor Code §§1703.3, 1704.3.) We hereby take administrative
6 notice that Respondent has not posted such a bond with the Labor Commissioner.

7 ORDER

8 For all of the foregoing reasons, IT IS HEREBY ORDERED that:


- 9 1. All contracts or agreements between Respondent and Petitioner are void, and
10 that Respondent has no enforceable rights thereunder; and
11 2. Respondent shall immediately reimburse Petitioner for \$6,490 that Petitioner
12 paid to Respondent pursuant to such contracts and agreements.

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14 Dated: February 26, 2013


for ANNE HIPSHMAN
Attorney for the Labor Commissioner

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20 ADOPTED AS THE DETERMINATION OF THE LABOR COMMISSIONER

21
22 Dated: February 26, 2013


JULIE A. SU,
State Labor Commissioner

1 **PROOF OF SERVICE**

2 *Ramos v Lippincott*
3 *TAC Case No. 14621*

4 I, the undersigned, declare that I am and was at the time of service of the papers herein
5 referred to, over the age of 18 and not a party to the within action or proceeding. My address is
6 455 Golden Gate Avenue, 9th Floor, San Francisco, CA 94102 which is located in the county in
7 which the within mentioned mailing occurred. I am familiar with the practice at my place of
8 business for collection and processing of documents for mailing with the United State Post
9 Office and by facsimile. Such documents will be deposited with the United States Postal Service
10 with postage prepaid and/or faxed to the addresses and/or facsimile numbers as stated below on
11 the same day in the ordinary course of business.

12 On February 26, 2013, I served the following document(s):

13 **DETERMINATION OF CONTROVERSY**

14 X by placing true copies thereof in an envelope(s) and then sealing the envelope with postage
15 thereon fully prepaid, depositing it in the United States mail in the city and county of San
16 Francisco by ordinary first-class mail, addressed as follows:

17 ___ by placing true copies thereof in a UPS envelope for delivery by overnight mail with all fees
18 prepaid and addressed as follows:

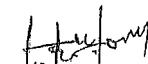
19 **Jacqueline Ramos**
20 **216 East E Street**
21 **Benicia, CA 94510**

22 **Penelope Lippincott**
23 **dba Freelance Development**
24 **1475 Broadway, Ste. 250**
25 **Walnut Creek, CA 94596**

26 ___ by facsimile at the following facsimile number(s):

27 I declare under penalty of perjury under the laws of the State of California that the
foregoing is true and correct.

Executed this 26th day of February, 2013 at San Francisco, California.



Chike Ufombah