

CONNECTING MEMBERS. CELEBRATING OUR CRAFTS.

INSIDE 600

LOCAL 600
SUPPORTS



WORKERS'
RIGHTS

WORKERS'
RIGHTS

NYC LABOR DAY PARADE 2025

RECTOR NEW YORK IS A UNION TOWN

ROLL SCENE TAKE
EST. AUG. 26, 1996

LOCAL JEG LOCAL 600

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The inaugural issue of *Inside 600* is part of your local's ongoing effort to spotlight our members, focus attention on our crafts and provide important information to enable you to be an informed and active union member. The communications survey last year that many members responded to has helped shape this publication, and we will always be guided by your priorities. We always want to hear from you and about your work.

Local 600 casts a wide net covering work in every part of our industry. Our members make up the camera crews in broadcast, sports, unscripted, commercials, long form, and more. Our publicists are skilled media relations and communications specialists playing vital marketing roles on and off set. Not only do our members create the stunning visuals for productions that win awards, but they also shoot the ceremonies that celebrate that work. Together, our thousands of highly skilled, experienced members make the highest-level visual entertainment in the world, from the Oscar nominated movies, the Emmy nominated TV series, to the Super Bowl halftime show, millions of people around the world see your work. *Inside 600* will share your insights and experiences with your fellow members whose work you will also be able to learn about. At the core of this mission is a dedicated communications team of professional staff who we rely on to hear from you and reach back out with the latest news from your colleagues and from our local.

Local 600 has faced challenges in the past, and there will always be new ones, but we will meet them head-on while supporting our members to create and promote visuals that draw audiences from around the world. We hope you enjoy reading about that work as you get to know more about your union and your fellow union members.

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National President

Alexander Tonisson
National Executive Director



Cover photo by David Giesbrecht

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One Night Only New York City (Universal Pictures)

BACK (L-R): DIRECTOR OF PHOTOGRAPHY YARON ORBACH, B-CAMERA 2ND AC TOMMY SCOGGINS, A-CAMERA 2ND AC HOLLY MCCARTHY, B-CAMERA OPERATOR/STEADICAM JOHN CONQUY, A-CAMERA 1ST AC BECKI HELLER, DIT TIFFANY ARMOUR-TEJADA, AND ADDITIONAL LOADER ETHAN FERNANDEZ. **SEATED (L-R):** B-CAMERA 1ST AC GUS LIMBERIS, A-CAMERA OPERATOR LUKE OWEN. **FRONT:** LOADER OFELIA CHAVEZ. PHOTO BY STILL PHOTOGRAPHER NICOLE RIVELLI.



Barbershop Season 1 Chicago (Amazon MGM Studios)

BACK (L-R): 2ND AC RON RUANPHAE, 1ST AC JASON BONNER, LOADER MIKKI DICK, DIT NIHAL DANTLURI, PA MORGAN WOLFE, STILL PHOTOGRAPHER ELIZABETH SISSON, AND OPERATOR SCOTT THIELE. **MIDDLE (L-R):** OPERATOR AMY LIMPINYAKUL, DIRECTOR OF PHOTOGRAPHY ERIC BRANCO, 1ST AC JOE TELLO, AND DIRECTOR OZ RODRIGUEZ. **FRONT (L-R):** OPERATOR SEBASTIEN AUDINELLE AND 2ND AC MELISSA PRATT.



Georgie and Mandy's First Marriage Season 2 Los Angeles (CBS)

BACK (L-R): DOLLY GRIP MARK PICKENS, VIDEO CONTROLLER RICK DUNGAN, 1ST AC ADAN TORRES, OPERATOR JACK CHISHOLM, DIRECTOR OF PHOTOGRAPHY BUZZ FEITSHANS, UTILITY MATT FISHER, 1ST AC NIGEL STEWART, OPERATOR JON PURDY, DOLLY GRIP RAVI GAHUNIA, 1ST AC MARK JOHNSON, AND UTILITY JOSE GOMEZ. **FRONT (L-R):** STILL PHOTOGRAPHER TROY HARVEY, OPERATOR CHRIS HINOJOSA, 2ND AC WHITNEY JONES, 1ST AC MEGGINS MOORE, OPERATOR JAMIE HITCHCOCK, AND DIT BEN STEEPLES.

MEMBERS AT WORK

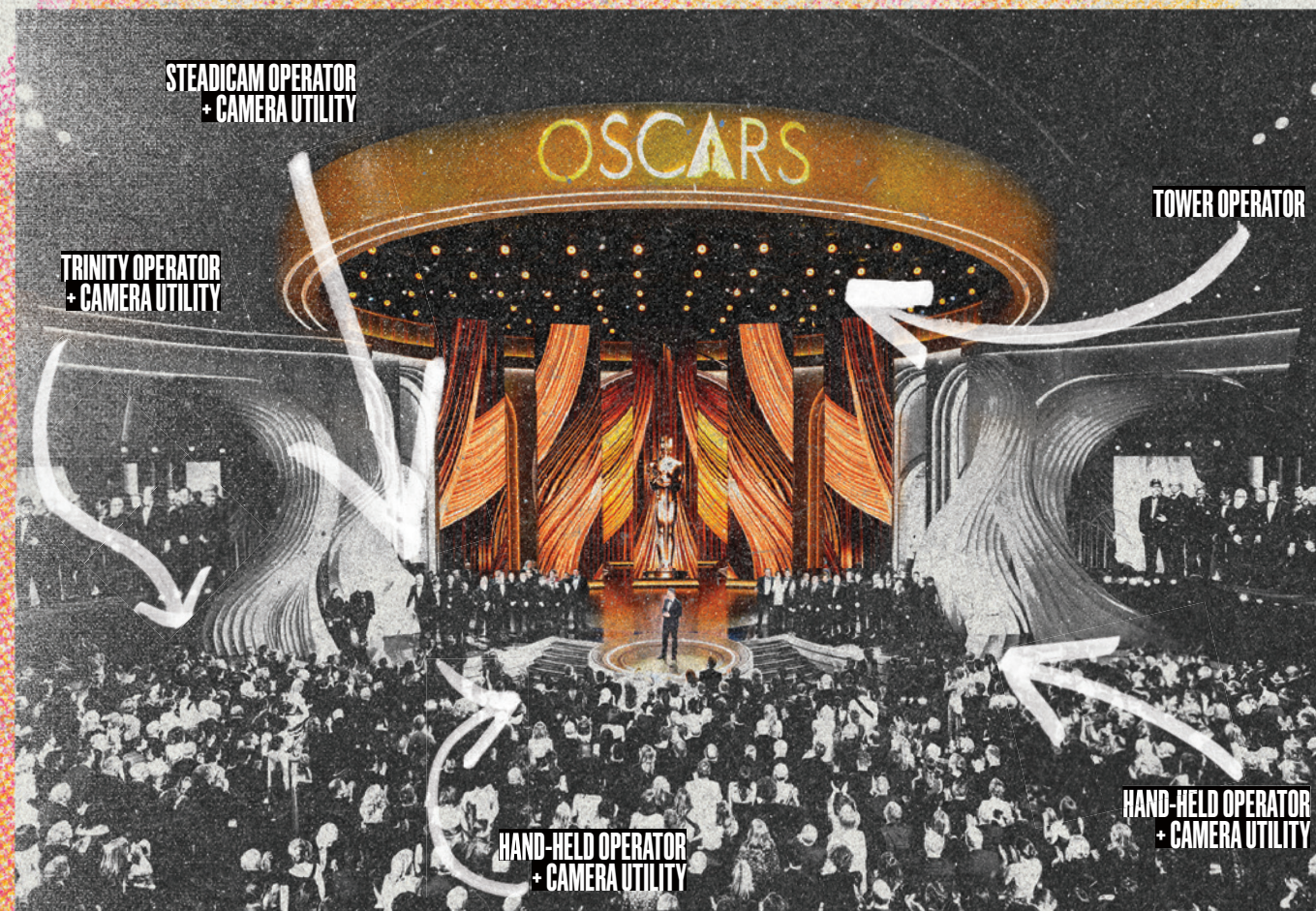


Photo by Richard Harbaugh/Phil McCarten/The Academy

NO SECOND TAKES

Local 600 on the Front Line of Live Awards Television

On awards night, there are no second takes. A live broadcast is a moving target: talent hits their marks or misses them. Speeches run long. Musical numbers evolve in real time. Lighting shifts. Cameras move through packed aisles. And every moment must be captured flawlessly, as it happens, in front of millions of viewers.

What audiences at home rarely see is the army of Local 600 lighting directors, video controllers, camera operators, utilities, and specialized rig operators who make a seamless broadcast possible. And when something changes in the blink of an eye, they adapt instantly. Because in live awards television, the difference between

a great moment and a missed moment is measured in heartbeats.

It Starts with Lighting Design

Local 600 lighting directors begin their work months before the show's air date, collaborating with the live show's director, production designer, and producers. Before rehearsals begin, lighting directors develop technical lighting plots, consisting of hundreds of lights and elaborate cue lists, sometimes using virtual production techniques to preview their concepts in virtual spaces. The award show's musical acts can become particularly complex.

During a rehearsal for the MTV Video Music Awards (VMAs), a performer's team had spent \$75,000 on projectors and specialized content to make it appear as though he was covered in flames. Ten minutes into the rehearsal, the team decided the effect wasn't working and abruptly told Lighting Director Robert Barnhart: "Just make it look like he's got flames all over him." Without having to spend an extra cent, Barnhart was able to make it happen by directing hundreds of automated lighting fixtures "at the performance area and using red, amber and yellow filters shooting through rotating gobos," creating a fire effect.

For the 2024 ESPY Awards, Barnhart designed a special entrance for the performer Ciara. He used lighting to create a 25-foot-tall silhouette of her walking across the screens. Ciara followed the shadow of her own silhouetted leg in real life before suddenly appearing on stage, a "simple little trick" that Barnhart found particularly fun to execute.

The 5% That Makes It Exciting

During the 2024 Oscars, Ryan Gosling performed the nominated song "I'm Just Ken" from *Barbie* in a Busby Berkeley-style number choreographed by Mandy Moore. In the climactic final moments, Gosling grabbed a camera operator's hand, pulled it into the frame, kissed it on the knuckles, then led the operator onstage. That operator was Local 600 Trinity/

awards television becomes an adrenaline sport. Though things rarely go wrong during a live show, sometimes things don't go as planned, and the Local 600 camera operators and utilities responsible for capturing every moment of an awards show have to think on their feet.

During the 2021 Academy Awards, which were held at Union Station due to pandemic restrictions, Video Controller Guy Jones was responsible for live color grading and shading a complex Steadicam shot that opened the show. The camera tracked from full daylight outside to inside, through several different lighting environments and color changes, in one continuous shot, which was already a complex lighting situation for Jones to manage. In the middle of this high-stakes shot, an external device controlling the camera's iris malfunctioned, going off on



Operator Sean Flannery at the 2024 Academy Awards in L.A. Photo by Trae Patton/The Academy

Steadicam Operator Sean Flannery.

"It was a really fun piece to be part of, and it came out great," says Flannery. In a split-second, he had to stay locked into the shot, keep his rig stable, and stay connected to the choreography, all while becoming part of the performance. It's the kind of moment that looks effortless and maybe even improvised but is part of the meticulously developed and rehearsed camera work that goes into every awards show.

"People think we go with the flow and just cut to wherever we want," Flannery says. "But it's highly, highly rehearsed and extremely specific as to what camera we're going to, 95% of the time."

The other five percent? That's where

its own towards the maximum setting. Thinking quickly, Jones and his colleague, fellow Local 600 Video Controller Terrance Ho, managed to regain control.

"Probably only 10 people of the millions that watched it would know that the train was almost completely off the tracks, so that was a proud moment," says Jones.

The Shot You Only Get Once

Even the basic shots that form the backbone of awards shows come with their pressures, due to the nature of the live program. Steadicam Operator Kat Kallergis describes how, during an awards show, a camera operator is constantly

(continued on page 6)

STEPPING INTO THE SPOTLIGHT WITH...

Robert Barnhart
Director of Photography - Western Region



Bob Benedetti
Assistant - Eastern Region

Michael Breece
Operator - Central Region



Sean Flannery
Operator - Western Region

Helena Jackson
Operator - Western Region



Guy Jones
Video Controller - Western Region

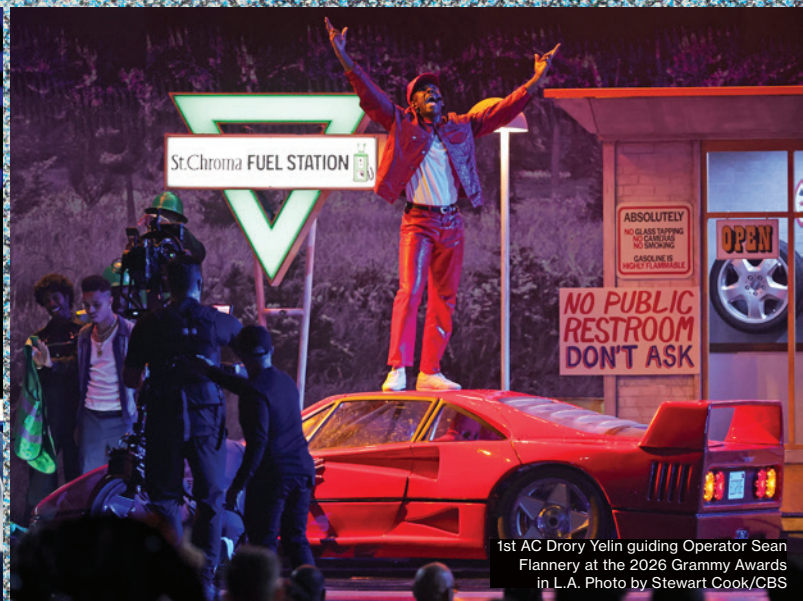
Kat Kallergis
Operator - Eastern Region



Drory Yelin
1st AC - Western Region



Operator Kat Kallergis at the 2025 Tony Awards in N.Y. Photo by Michele Crowe/CBS



1st AC Drory Yelin guiding Operator Sean Flannery at the 2026 Grammy Awards in L.A. Photo by Stewart Cook/CBS



The 2025 Time 100 Awards in N.Y. Photo by Getty



The 2025 CMAs in Nashville. Photo by Frank Micelotta/Disney

moving. On a show night, she may cover nominees in the audience, walk winners up to the stage, hand off to another camera, then pivot instantly to cover family reactions. Anything mentioned in an acceptance speech could become a story beat.

"If your nominee wins, you walk them up to the stage and then hand them off," she says. "Then you go cover their family members. Then I might have a presenter walk-in or winner walk-off. You might have shots during musical performances. At some point, you might have to go up on the balcony and pick up a shot."

Where once live music awards shows had four to five rehearsals per music number, now there are only two or three at the most, says Operator Michael

Breece, who specializes in cranes, Jimmy Jibs, Techno Jibs, and Techno Cranes. "The director relies more on the operators to be creative on their own and to be able to pull the shot off on show day with even less rehearsal."

Camera Operator Helena Jackson, who's been operating for 47 years, was in charge of shooting close ups on Ariana Grande and Cynthia Erivo during their musical medley of songs from *Wicked*, *The Wizard of Oz*, and *The Wiz* during the 2025 Oscars ceremony. Shots like this are still high-stakes, intense moments.

"When I'm in that close, it's so easy to go out of focus," she says. "And I know there's 50 million people watching. I try not to let that get in my head and I just do the job."

The Camera Utility: The Invisible Hero Behind the Shot

The secret weapon behind the camera operator's skilled shots is a person most viewers never hear about: the camera utility.

Drory Yelin has been doing this work since the late 1980s and calls utilities "the foundation of the show." They're the first members of the camera crew to arrive, building and positioning cameras and rigs, running signal paths, and troubleshooting issues. Once the show begins, they become something just as important: the camera operators' physical safety net.

"If there's something we need, they go get it. If I'm going to trip over something, my utility makes sure it's out of the way," Flannery says. "If there's a hazard I don't see, he makes sure I'm



Operators Easter Xua and Helena Jackson during rehearsals for the 2026 Grammy Awards in L.A.



Operator John Densmore at the 2025 ICG Publicists Awards in L.A. Photo by Trae Patton

"THE UTILITIES ARE THE GLUE THAT HOLDS OUR DEPARTMENT TOGETHER."

HELENA JACKSON, CAMERA OPERATOR

aware of it. They're our eyes behind us when we're not looking."

It's not a metaphor. In the heat of a live show, camera operators are looking through eyepieces, following action, chasing a moving moment. The utility is scanning the environment for hazards like cables, moving lights, stage traffic, set pieces, and backstage entrances.

"You have to be really in sync with your operator," Yelin says. "The camera doesn't move without his assistant. That's protocol, so he can do his thing and know you've got his back."

Jackson puts it even more plainly. "The utilities are the glue that holds our department together," she says. "If I have a camera issue during rehearsal, in five minutes, they've taken the camera apart, given me a new head, a new camera body. That's how good our utility guys are."

And sometimes it's safety, as basic and serious as preventing an injury in a

dark theater.

"The last thing we want is someone getting hurt doing television," says Yelin.

Mission Control: Solving Problems Before the Audience Sees Them

Even when the camera crews nail every shot, the broadcast still has one more battlefield: the engineering room (ENG).

During the live show, video controllers perform live shading and grading across dozens of cameras. They match skin tones, correct color temperature shifts, and swap LUTs to transform the look of a musical performance versus an awards pattern.

"You don't want to go from a pink face to a blue face," says Assistant Bob Benedetti. "The change of color temperature, how the camera handles the colors, it all changes according to where the camera is."

The technical crew is constantly reacting to what talent wears, how the light reads, how cameras move, and what the stage does live. Because if Local 600's operators are the storytellers on the floor, the engineering room is the reason that story looks beautiful on air.

What It Takes to Pull It Off

Awards shows may look seamless, but they're built like a machine: months of planning, days of rehearsals, dozens of cameras, and a crew that communicates constantly.

It's also a craft driven by pride, by the invisible satisfaction of knowing you and your crew nailed something the world never realized could go wrong.

For Breece, working with such talented and professional crews is "still very humbling to this day, after doing it so many years. I never take that for granted."

THE PUBLICISTS AWARDS: A LEGACY OF EXCELLENCE

ICG Publicists Awards Committee Chairs Pass the Baton

Since 2019, Publicists Sheryl Main and Tim Menke have served as co-chairs of the ICG Publicists Awards luncheon, celebrating the publicists who help movies and television shows find their audiences in an ever-shifting industry. "As custodians of the luncheon, it was important to us to honor our past but to also embrace the future. More importantly, it is about reminding those of us lucky enough to work in this amazing industry that first and foremost we are members of a union," says Main.

Reflecting on who inspired them during their time as leaders of the awards committee, the answer was easy: "Henri Bollinger (mic drop)," says Menke. "We hope we've honored his legacy in a way that would make him proud." Bollinger, legendary publicist who chaired the awards luncheon committee for decades, had an award for special merit named in his honor in 2019.

Over the years, the ICG Publicists Awards has seen its fair share of highlights. "Every show had its defining moment," says Main. "Bringing the program in under 2 hours! Producing a virtual event during COVID that raised \$60,000 for the Hardship Fund. Honoring Henri with the Henri Bollinger Award and having his wife accept it. Welcoming Ukai, the dog-star of *Arthur the King*, to the stage. Lifetime honorees Jamie Lee Curtis, Don Mischer, and Francis Ford Coppola. Establishing the Publicist of the Year Award. Commemorating the 60th milestone anniversary of the Publicists Awards. Always staying true to *Celebrating Who We Are & What We Do*."

They may be stepping down as co-chairs of the event, but they certainly won't be strangers. "It's time to pass the torch to the next generation of leaders," says Menke. "We're proud of what's been built, honored to have left our fingerprints on the luncheon, and excited for what's next."

The 63rd annual ICG Publicists Awards will be held on Friday, March 13, at the Beverly Wilshire Hotel in Beverly Hills. Tickets are available on the ICG Publicists Awards page of ICG600.com.



Sheryl Main and Tim Menke at the 60th Anniversary ICG Publicists Awards luncheon. Photo by Evans Ward



Publicist Henri Bollinger at the 2018 luncheon. Photo by Craig Mathew

2026 ICG Publicists Awards Honorees



Jimmy Kimmel
President's Award



Kate Hudson
Motion Picture Showperson of the Year Award



Noah Wyle
Television Showperson of the Year Award

Funds Raised to Assist Members and Their Families

Funds raised through our awards traditionally support our scholarship program, providing one-year grants of up to \$10,000 to members and their children pursuing higher education. During the devastating Los Angeles fires, however, the Awards Committee redirected sponsorship funds received from the awards luncheon to the Hardship Fund, assisting members who lost their homes or were displaced by mandatory evacuations.

\$2.5 MILLION
FUNDS RAISED
IN PAST DECADE

\$2.14M ICG SCHOLARSHIP FUND
\$408K LOCAL 600 HARDHIP FUND

2026 ICG Publicists Awards Committee

Chairs:

Sheryl Main, Tim Menke

Members:

Jennifer Allen, Ryleigh Blachley, Mikaela Cimarusti, Hannah Darbourne, Kevin Fukawa, Michael Klastorin, Charlie Kuder, Arlene Ludwig, Carri McClure, Mario Miscione, Carlee Osborn, Lynden Phillips, Kelley Popham, Heidi Schaeffer, Rosalind Jarrett Sepulveda, Dean Smith, Spooky Stevens, Taryn Thomas, Nic Vivas

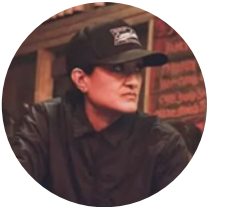
OSCAR NOMINEES Q&A: IT TAKES A CREW

Who on your camera team did you most rely on during the shoot?
How did this relationship inform your work on the project?



Michael Bauman
*ONE BATTLE
AFTER ANOTHER*

"Having an excellent team is key and we were blessed with some of the best on *One Battle After Another*. A-Camera Operator Colin Anderson and 1st AC Serge Nafa were always able to be at the right place at the right time. Serge was able to not only do an amazing job pulling focus, he also kept the three finicky VistaVision cameras working. When you have a crew that is this skilled you are able to execute some incredible stuff."



Autumn Durald Arkapaw, ASC
SINNERS

"Ethan McDonald, my first AC, and I have been working together for 10 years now. He does a wonderful job of keeping me organized and informed. Being the first filmmakers in history to shoot Ultra Panavision 70 and IMAX was a mountain to climb. He did it with grace with the help and support of a wonderful camera department. The focus in this film from both of my focus pullers is impeccable. When you have that level of skill behind you, you can achieve any shot without hesitation."

From your Oscar-nominated work this year, is there a shot or sequence you're particularly proud that you and your crew pulled off?



Darius Khondji, AFC, ASC
MARTY SUPREME

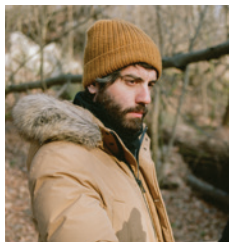
"There are many scenes I particularly like in the film for our work but one that comes to mind now is the chase scene in lower Manhattan around Orchard Street, the combination of the look of the 1952 New York street and the camera car/dolly/crane shot following Marty running at full speed."

How did your collaboration with other department heads inform the work of you and your camera team?



Dan Laustsen, ASC, DFF
FRANKENSTEIN

"Working with our production designer, Tamara Deverell, to plan sets that looked so great and could be practical to shoot in was a big part of our pre-production. The full size sailing ship built on a massive gimble so it could be pushed by the monster and toss the sailors around on its deck was great, but when we go inside the ship captain's quarters we had to make a small space that could accommodate the camera crane arm and remote head; all of the walls had to be made removable."



Adolpho Veloso, ABC, AIP
TRAIN DREAMS

"This movie was one of those rare ones where every department made everything in front of the lens look so good that our job became more about not messing it up. Production design, costumes, props... everything had so much texture, detail, and honesty to it that it pushed us to keep the photography simple and grounded. I had the privilege of working with the great Alex Schaller, our production designer, and she made so much possible for us lighting wise, with practicals, with the positioning of the sets, and even with the way things were built on location in orientations that favored light."

CRAFT TRAINING

Professional Development for Our Members



2nd AC Training in Chicago.
Photo by Kyle Bice

The National Training Committee supports members across every classification with programs that keep them competitive in an evolving industry. The curriculum includes craft-specific classes, specialty workshops, and hands-on programs designed to help members get called for work – and called back.

Upcoming trainings for March through June 2026 include 2nd Assistant (LA), Digital Loader (online), and Camera Operator (NYC), along with expanded access to programs such as New York's NODO Inertia Wheel practice sessions, which will be made available at the Atlanta, Chicago, and Los Angeles offices in the near future.

Members can explore a growing library of training videos on ICG600.com, covering multiple roles such as 1st and 2nd AC, digital loader, film loader, camera operator, and specialty topics including Livegrade V7 and Intro to Generative AI.

In 2026, Contract Services-funded courses will be available to eligible members. Rostered members should verify their Industry Hub status, and non-rostered members can begin compliance by submitting the Training Access Application at CSATF.org.

For more information, visit the Training page on ICG600.com.

GEAR: WHAT'S YOUR GO-TO?

"I'D SAY ULTRALIGHT CONTROL ARMS ARE PROBABLY MY GO-TO ON-SET PIECE OF GEAR. THEIR SYSTEM IS VERSATILE, ADAPTABLE, AND LIGHT AND EASY TO PACK AND USE."

Tiffany Aug

1ST AC
WESTERN REGION

"Second only to my light meter - my 40oz Owala FreeSip. Autistic with ADHD, I lose it approximately six times a day and hunt it down every time. You can nail your exposure and miss your hydration. Only one of those will shut down production the whole day."

Bongani Mlambo

DIRECTOR OF PHOTOGRAPHY
WESTERN REGION

"I have a few pieces of gear that I consider must haves in the kit. First and foremost are two lenses that have recently been added, they are the Sony FE 28-70mm f/2 GM and the Sony FE 50-150mm f/2 GM lenses. These lenses have leveled the playing field in capturing images in low light scenes when you want to keep your ISO down and shutter speed higher."

Daniel McFadden

STILL PHOTOGRAPHER
CENTRAL REGION

Have a piece of gear in your kit you can't possibly work without? Let us know by emailing communications@icg600.com

"I LIKE USING A PHOTO TRIPOD FOR MY FOCUS MONITOR. IT'S LIGHTWEIGHT, VERSATILE, AND GREAT FOR TERRAIN."

Olga Abramson

1ST AC
EASTERN REGION

"My must-have piece of gear is multiple 900 MHz camera control boxes. Having a simple plug-and-play solution for remote camera and iris control is key to being able to adapt quickly to the fast pace of production."

Scott Resnick

DIT
WESTERN REGION

ASK A REP: UNDERSTANDING TEMPORARY AND PERMANENT RERATES

Your business reps are frequently asked contract questions. Here's a breakdown about rerating, when it applies, and what you should watch out for.

TEMPORARY RERATES

Loader: I've been asked to 2nd AC for a bit today. Am I owed the higher rate?

Local 600 Business Rep: Yes. If you work two or more hours in that classification today, they owe you the higher rate for the entire day.

Where to find the contract language:

Basic Agreement: Section II, Studio Working Conditions, Par. 13

Low Budget Theatrical Agreement: Article XXIX, Wage Rates/ Payments, Par. C

RERATING: FACTS TO KNOW

- 1) After rerating to a higher classification, you may only work 20 days in a lower classification during the following year.
- 2) Under any contract, you must have the appropriate authorization before working in a higher classification.
- 3) Track your days: Failing to track higher-classification may unintentionally trigger a permanent rerate.

PERMANENT RERATES

1st AC: I've been an AC for 10 years. Why am I being told I am permanently being re-rated to an operator?

Local 600 Business Rep: That's likely because you worked 40 or more days as an operator.

You're allowed 39 days in a rolling five-year period to work temporarily in a higher classification without permanently rerating.

On day 40, you are permanently rerated and must stay in that classification for one year before requesting a downgrade.

Where to find the contract language:

Local 600 Constitution & Bylaws: Article 1, Section 5:
Rerating to a Higher Classification

RERATE EXCEPTIONS BY CLASSIFICATIONS

Digital Utility (DU) / Loader (LO)
Can work interchangeably without rerating

2ND AC
Can work as a DU/LO without rerating
Can work interchangeably as a 1st AC without rerating

1ST AC
Can work interchangeably as a 2nd AC without rerating

Digital Imaging Technician (DIT)
Whether or not a DU may work as a LO without rerating varies by region. Contact your regional office.

Director of Photography (DP)
Can work as an OP without rerating



Thanks to Central Region Business Rep Heather Burgett-Svanevik for providing this issue's Ask a Rep.
Photo by Robb Rosenfeld

Ask a Rep: Heard a contract question on set and not sure of the answer? Chances are other members have the same question, and we may want to feature it in a future segment. Get in touch with your rep.

Visit the Meet the Reps page on ICG600.com for contact information. To find out which rep is assigned to your production, use the **Rates & Contracts Search Tool**, available on ICG600.com's Rates page.

ADVISORS SAFETY^ON SET

How the Safety Advisor on Production Pilot Program Is Already Changing Set Culture

Six months into its rollout, the Safety on Production Pilot Program (SPPP) is proving what our members have known all along: when safety is treated as an integral part of how productions operate and not an afterthought, sets run better, crews feel supported, and productions are stronger for it.

Launched in July 2025, the pilot program established a requirement for productions receiving the Film & Television Tax Credit to employ a dedicated on-set safety advisor. These trained professionals proactively identify risks, support department heads, and help foster a culture where speaking up about safety is normalized and encouraged. The work of Contract Services, in coordination with oversight from the Joint Labor-Management Safety Committee, has been integral to developing and implementing the specialized training required to get this program up and running.

Early feedback from members working under the program points to a noticeable shift, with safety conversations happening earlier, more often, and with greater trust.

"Having a full-time safety advisor on my current show has no doubt benefitted the entire crew and cast," shared a Director of Photography working on a tax-credit television production. "Every other crew member's focus is on their respective roles within the production with safety being an additional concern, whereas our safety advisor is only focused on everyone's safety, helping to ensure no safety measures are overlooked or missed."



Director of Photography Halyna Hutchins on the set of *Darlin'*

From Legislation to Real-Life Impact

That shift did not happen by accident.

The SPPP began with the passage of SB 123 in 2023, which extended California's Film and Television Tax Credit Program and launched a landmark safety initiative. What began as a narrowly focused gun-safety proposal after Halyna Hutchins' death on the set of *Rust* in 2021 evolved through sustained advocacy into a comprehensive framework for broader on-set and off-set safety oversight.

The progression of the bill was driven by strong union leadership and coalition building at its best. It was shaped through collaboration among Local 600, due in large part to the efforts of our former

BY THE NUMBERS

- 472**
Total applicants to the Safety Advisor Program
- 214**
Active safety advisors fully trained and currently available for hire
- 8**
Additional advisors pending final in-person training
- 115**
Participants still moving through the training pipeline

National Executive Director Rebecca Rhine, the IATSE, the Entertainment Union Coalition (EUC), and legislative allies, including State Senator Dave Cortese. It stands as a clear example of what can be achieved when unions work with a shared commitment to protecting workers. "The Safety Advisor on Production Program is a great example of how Local 600's political advocacy has a direct impact on improving our members working conditions," says Local 600 National Executive Director Alexander Tonisson.

For many crews, the impact has been immediate and tangible. Another Director of Photography, working on a tax-credit independent feature noted, "Having a safety supervisor on set gives the crew another layer in regards to safety, another person taking care of the wellbeing of the crew."

Changing the Culture, Not Just the Rules

Beyond compliance, the true success of the pilot lies in its cultural impact. Members report that safety advisors help bridge communication gaps, provide an additional layer of accountability, and empower crew members to raise concerns without fear of retaliation.

"A big positive takeaway has been the relief of knowing that there is someone looking out for the crew's safety who doesn't also have a vested interest in making the day," said a 1st AC on a Los Angeles-based television production. "That separation matters when schedule pressure can otherwise put speed ahead of safety."

That preventative role has helped avert serious incidents before they could impact cast or crew on set.

"Having a safety supervisor in prep and on set meant that there was always someone looking to head off safety issues before they could have impacted the crew," the same member explained.

He recalled one situation involving the construction of a large combat trench built on stage for a scene. "Each side had 12-foot-tall walls with a platform meant to represent

'ground level.' As stunts, special effects, and cameras were rigged, we ended up overloading one side of the platform without realizing it. With each department focused on their own tasks, we hadn't considered how many people were up there or the set's weight capacity. Our safety advisor noticed the issue, checked beneath the platform, and identified a serious structural concern before it could have resulted in a catastrophic failure."

Similar models have been in place for years in countries such as the United Kingdom and Australia, where dedicated safety professionals are a standard part of the filmmaking process and have contributed to safer, working conditions. Members also report that having safety advisors involved in prep and on set helps identify and mitigate potential hazards before they escalate, a preventative approach that reinforces safety as a shared responsibility rather than a last-minute correction.

What's Next

While the pilot program is currently set to sunset in 2030, its long-term success will depend on continued vigilance and advocacy to ensure the cultural change it seeks to create is permanently achieved. In the meantime, we are actively improving the program based on direct feedback from members experiencing it in real time on production.

The success of California's program has already helped drive expansion beyond the state. Through collective bargaining, the studios have committed to requiring dedicated safety officers or advisors on select union productions in Georgia and New York, further advancing consistent safety standards across major production hubs.

This program exists because members spoke up, unions stood together, and lawmakers listened.

More than six months in, the message from set is clear. Dedicated safety oversight is not just a policy win. It is a meaningful step toward safer, more sustainable careers for everyone who works in our industry. ❄️

SAFETY RESOURCES AT YOUR FINGERTIPS



The ICG Safety App is used by workers across crafts and entertainment unions to address on-set safety concerns in real time. In 2026, the Safety Committee added the RF calculator to the app's dashboard to assess safe distances from transmitters.

**IF YOU SEE SOMETHING,
SAY SOMETHING.
DOWNLOAD
THE ICG SAFETY APP.**



IATSE PAC: SUPPORT A FEDERAL FILM INCENTIVE

The IATSE PAC is a non-partisan, federal political action committee created for IATSE members to have a greater voice in the political and legislative process. Learn about the PAC and becoming a monthly contributor on our Why Politics Matter page.



INTERESTED IN RUNNING FOR OFFICE?

Eligibility Requirements for Members Seeking Local 600 Elected Office

Local 600's next election will be in 2028. There are two important eligibility rules that members interested in running for any Local 600 elected office, other than IATSE Delegate, should be familiar with:

1) The Two-Year Continuous Good Standing Rule

Every candidate must be in continuous good standing for the two-year period prior to the 2028 Nominations Meeting. To be considered "in good standing," you must be current in all initiation fees, quarterly dues, work assessments, payment plan installments and fines imposed by the Local. Any member who falls out of good standing during the two-year period prior to the 2028 Nominations Meeting will be ineligible to run for Local 600 office in 2028.

2) Working in the Trade (WiT) Eligibility Requirement

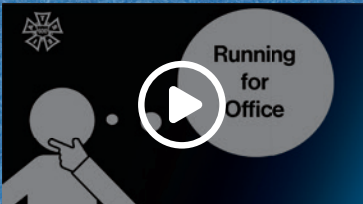
To be eligible for elective or appointive Local 600 office, a member must have been actively engaged in the industry under a Local 600 agreement for at least one hundred and twenty (120) days in the thirty-six (36) months prior to the 2028 Nominations Meeting. If you do not meet the 120-day requirement through Motion Picture Plans hours, there are two additional ways to qualify.

More information can be found on the Election page of ICG600.com.

LOCAL 600 ELECTION EDUCATION VIDEO SERIES

The first in a series of Local 600 Election education videos, this video breaks down the two important, time-sensitive eligibility requirements:

- 1. Continuous Good Standing
- 2. Working in the Trade



When You Report Your Job, We Build Power Together

EACH JOB REPORT PLAYS A DIRECT ROLE IN:

- ➔ Organizing non-union productions to win a union contract that provides healthcare, retirement benefits and fair wages.
- ➔ Protecting your benefits by securing MPI hours that keep you covered and eligible for health and pension benefits.
- ➔ Enforcing agreements; addressing safety violations, late pay, or lack of proper staffing.
- ➔ Strengthening union leverage, so we can win better contracts for all members.

Whether you're working on a commercial, music video, unscripted series, vertical, or low budget feature, reporting your job helps bring more work under union contracts and protect your rights on set.

ORGANIZING IN ACTION: FLIPPING A PRODUCTION

Producers may claim a job cannot afford to be covered under a union contract, but that's often not true. Recently, a low budget feature in the Central Region was flipped after members reported it. Despite production's claims, the crew worked 85 days, enough to qualify for MPI healthcare for themselves and their families.

HOW TO REPORT YOUR JOB:

There are three easy ways to report:

- 1) Send a call sheet or details to JobReport@icg600.com
- 2) Upload your call sheet or fill out a Report Your Job Form on ICG600.com
- 3) Contact your Union Rep



REPORT YOUR JOB



“Reporting your job is an essential tool to protect you and your crew. Organizing a non-union job you reported could mean one more cycle of health insurance, one more month of retirement, or one more mortgage payment for you and your entire department.”

ZAK NORTON
1ST AC, CENTRAL REGION

Photo by Robb Rosenfeld

WELCOMING NEW MEMBERS

Please give a warm welcome to those who have recently joined Local 600.

- Hylarie Aguilar
1st AC, Western Region
- Austin Bugarin
Publicist, Western Region
- Jackson Clark
Film Loader, Central Region
- Jeff Hutchens
Director of Photography, Eastern Region
- Kenia Mendoza Morales
Film Loader, Western Region
- Oluwaseye Olusa
Still Photographer, Eastern Region
- Gabrielle Regan
Assistant, Eastern Region
- Kelsey Rivera
1st AC, Western Region
- Carlos Rodriguez
News Photographer, Western Region
- Carolyn Sicurella
Film Loader, Eastern Region
- Nikolay Anishchenko
Operator, Western Region
- Michael Townley
Director of Photography, Eastern Region

REMEMBERING THOSE WE HAVE LOST

Local 600 would like to pay our respects to the recently deceased members. Our hearts go out to their loved ones and those who knew and worked alongside them.

- John Darakdjian
1st AC, Western Region
- Brooks Guyer
Director of Photography, Western Region
- Richard Neff
Operator, Western Region
- Wayne Paull
Operator, Eastern Region
- Eileen Peterson
Publicist, Western Region
- Stephen Stanford
News Photojournalist, Central Region

Lists above reflect the most complete information available from January 1 - February 3, 2026.

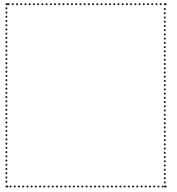
NEWLY RETIRED MEMBERS

Congratulations to those who are recently retired through Local 600. We wish you all the best on your next chapter.

- Gregory Acosta
Operator, Western Region
- Michael Endler
1st AC, Western Region
- Bruce Greene
Operator, Western Region
- Peter Gulla
Operator, Western Region
- Peter Hawkins
Operator, Central Region
- Rick Markovitz
Publicist, Western Region
- Philip Volkoff
2nd AC, Western Region
- William Wages
Director of Photography, Central Region
- Mark Warshaw
Operator, Western Region
- Barry Wetcher
Still Photographer, Eastern Region



IATSE Local 600
The International Cinematographers Guild
7755 Sunset Blvd, Los Angeles, CA 90046



UPCOMING LOCAL 600 EVENTS & IMPORTANT DATES

Be sure to RSVP, register, and save upcoming events to your personal calendar. Don't miss out on all the opportunities available to the membership. Event information is included in the weekly e-newsletter as well as on the Events page of ICG600.com.

March 6

Member Friday (All Local 600 offices)

March 8

On-Set Steward Training (Virtual)

March 13

ICG Publicists Awards (Los Angeles)

March 18

2026 ECA Submission Deadline

March 21 & 22

Digital Loader Training (Virtual)

March 22

General Membership Meeting (Hybrid)

April 3

Good Friday (Western & Central Region offices closed)

April 10

Member Friday (All Local 600 offices)

April 18 & 19

Camera Operator Training (New York)

May 1

Member Friday (All Local 600 offices)

May 17

Wireless Training (Virtual)

May 25

Memorial Day
(All Local 600 offices closed)

June 13 & 14

National Executive Board Meeting (Los Angeles)

GENERAL MEMBERSHIP MEETING: Stay Informed. Stay Engaged.

MARCH 22

The 2026 General Membership Meeting will be held both virtually on Zoom and in-person on Sunday, March 22. Members in Los Angeles, New York, Atlanta, and Chicago will be able to meet in-person at the union's offices.

RSVP and additional information can be found on the Events page of ICG600.com.



Photo by Troy Harvey



FEATURING GUEST SPEAKER:
Mike Miller, IATSE Vice President

WEAR YOUR UNION PRIDE!

Beanies (NEW)
Velcro Patches (NEW)
Socks (NEW)
T-shirts
Zip-Up Hoodies
Trucker Hats
Fanny Packs
Lanyards



**LIKE AND FOLLOW LOCAL 600
ON SOCIAL MEDIA @ICGLOCAL600**

