

CONNECTING MEMBERS. CELEBRATING OUR CRAFTS.



INSIDE  
**600**

**MAY/JUNE 2026**  
VOLUME 1 / ISSUE 2

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TIMING IS EVERYTHING. REPORT EARLY.





Photo by Troy Harvey

This issue of *Inside 600* again features our many members across the country whose skills bring entertainment to life across multiple genres, employing a staggering array of technologies. The article on drones is a reminder that at one time, much of this work was not covered, but after two arbitration battles requiring four years of legal advocacy, it is now covered work.

It also serves as a reminder that we all need to stay up to date with emerging technology, like drones. Artificial Intelligence (AI) is the current hot topic, and we highlight the work Local 600, the IATSE, and our members are doing to adapt and prepare for its potential impacts. If you are using emerging technology, whether AI or new gear, we want to hear from you.

Our union's priority is to continue to bring us together to celebrate our members' expertise while working to protect their crafts, their contracts, and their organization. That requires unity of purpose and action within our local, the IATSE, and our entire industry. As we observe ongoing contract negotiations by other guilds, we are also preparing for our own Basic Agreement negotiations in 2027. More on that as it develops.

Please enjoy reading about your far-flung colleagues and hearing from our business reps in this issue. Local 600 is proud of them all and pleased to share their work with you.

**John Lindley, ASC**  
National President

**Alexander Tonisson**  
National Executive Director

**CORRECTION TO MAR/APR 2026 ISSUE:**

**ASK A REP: UNDERSTANDING TEMPORARY AND PERMANENT RERATES**  
In the March/April issue's Ask a Rep, it was stated that digital utilities and loaders can work interchangeably without rerating. As a non-rostered position, digital utilities cannot be assigned to do the work of rostered positions in the 13 Western states without prior clearance from the Local. Also note that the digital utility is a Local 52 position within the geographic jurisdictions of Local 52 and cannot be otherwise assigned to do Local 600 camera department work. Outside of these restrictions, a digital utility may be assigned to work as a loader for up to 39 days without re-rating.



Cover photo by James Mahathey

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**God of Tides**  
Ft. Lauderdale, FL  
(Sterling Productions)

**(L-R)** DIT ADAM GARCIA, OPERATOR APRIL CROWLEY, 2ND AC SEAN LUNSKI, DIT JOE DARE, 2ND AC CARLA SOSA, 1ST AC ANTHONY ZIBELLI AND OPERATOR JOE SANCHEZ.



**The Paper**  
Season 2  
Los Angeles, CA  
(Peacock/Universal Television)

**BACK (L-R):** DIT RYAN DEGRAZZIO, A-CAMERA 1ST AC TONY MARTIN, A-CAMERA 2ND AC CHRISTOPHER GARLAND, B-CAMERA 2ND AC ESTEFANIA GARCIA, B-CAMERA 1ST AC BRANDON MARGULIES **FRONT (L-R):** A-CAMERA OPERATOR PHIL MASTRELLA, DIRECTOR OF PHOTOGRAPHY RICK PAGE, B-CAMERA OPERATOR JONATHAN MITCHELL, AND DIGITAL LOADER MIKE RUSH. PHOTO BY STILL PHOTOGRAPHER JOHN P. FLEENOR.



**Tires**  
Season 3  
Philadelphia, PA  
(Netflix)

**BACK (L-R):** PA ANDREW MEYER, DIT RICHIE MYERS, B-CAMERA 2ND AC STEPHEN "PEN" REYES, DIRECTOR OF PHOTOGRAPHY CLAY HERETH, B-CAMERA OPERATOR TED MORAN, A-CAMERA 1ST AC MELISSA DABBACK **MIDDLE (L-R):** STEADICAM OPERATOR MICHAEL THACKRAY, A-CAMERA 2ND AC CORRINE MCANDREWS, LOADER JIM MCCANN, B-CAMERA 1ST AC MONICA MEJIA. **UP FRONT:** STILL PHOTOGRAPHER JESSICA KOURKOUNIS.

**MEMBERS AT WORK**



# NAVIGATING THE SKIES WITH...



# FLYING THE CAMERA

**A camera drops out of the sky.** It speeds through trees, threading branches with inches to spare. A crew member reaches up and catches it mid-air then keeps moving, carrying the shot forward without breaking the take. No cuts. No resets. No second chances.

When Drone Camera Operator Michael Kennedy arrived on location for the horror film *Exalted*, he knew the shoot would come down to a single moment: a complex one captured during magic hour. He thought he'd have all day to practice, but due to a change in the shooting schedule, the area where Kennedy and his team planned to rehearse was being used to shoot another scene. Armed with iPhone Previs footage, his trusted crew, 10 years of drone cinematography and 27 years of overall experience in the movie business, Kennedy knew he could get it done.

When the light hit perfectly and everything else was set, Kennedy rolled on what was essentially his first rehearsal. Everyone wore headsets, including the director, maintaining constant communication throughout the take.

The shot began high above the set with Kennedy's pilot flying the drone down through a patch of trees, while a gimbal operator remotely operated the camera. As the drone descended, Kennedy was waiting, wearing welding gloves and standing on a Onewheel (an electric skateboard with a single wheel, which crew members use to glide alongside actors for smooth, low-cost tracking shots). He timed it perfectly, reaching up to catch the drone mid-air.

Running to maintain line of sight, the pilot killed the motors as the drone passed to Kennedy who carried the rig while moving as fast as possible on the Onewheel to maintain the dynamic movement. Kennedy moved the camera around various obstacles, as the director gave instructions to move the camera lower or higher. At the end of the shot, Kennedy brought the camera very low to the ground to reveal pieces of bloody clothing and bloody footsteps leading up to a mansion.

The team managed to get seven takes before they lost the light. All in a day's work for a drone operator.


**Pablo Barrera**  
Drone Camera Operator  
Eastern Region



**Trevor Beeler**  
Drone Camera Operator  
Central Region



**Joshua Cleland**  
Drone Camera Operator  
Central Region



**Davis DiLillo**  
Drone Camera Operator  
Western Region



**Dylan Goss**  
Aerial Director of Photography  
Western Region



**Michael Kennedy**  
Drone Camera Operator  
Central Region



**Edward Kostakis**  
Drone Pilot  
Eastern Region



**Jordan Temkin**  
Drone Pilot and Camera Operator  
Western Region





Drone to helicopter air-to-air shot on the set of *Beverly Hills Cop: Axel F* orchestrated by Aerial Director of Photography Dylan Goss. Photo by Colin Burgess.

### From Hobbyists to Storytellers: The Rise of Drone Cinematography

This level of precision and execution is now standard, but the industry first needed a legal foundation to take flight. In 2016, FAA regulations officially opened the door to commercial drone use, launching an entirely new era of cinematography. At first, the drone cinematography space was populated largely by those from drone-centric backgrounds—people who could build and fly the machines. But as the practice matured, Local 600 members who previously specialized in crane operating, helicopter work, and other camera disciplines began adding drones to their arsenals.

Companies like Lightcraft, led by co-founder and Drone Camera Operator Davis DiLillo and including Drone Pilot Jordan Temkin, helped bridge that gap, pairing licensed drone pilots with professional union camera operators to help them approach flying like Steadicam operators, working with the director, Director of Photography, and talent to understand the emotional goals when shaping the shot for safe execution.

“The pilot is putting the camera operator in the position to emotionally tell the story,” says Kennedy. Today, drones sit alongside the Steadicams, cranes, and helicopters as part of a camera department’s toolkit, each offering unique strengths in service of the story.

“Every scene is made up of shots, and for each shot, there is an emotion you’re bringing in,” says Aerial Director

of Photography Dylan Goss. “The story motivates the movement.”

### In Sync at 20 Stories: Precision, Trust and Live Problem-Solving

But technical skill is only part of the equation. The craft depends on collaboration. Long-time collaborators and co-founders of Xizmo Media, Edward Kostakis and Pablo Barrera, embody this creative partnership. Kostakis and Barrera spent more than two years working to overturn a New York City ban on drone activity, which had effectively prevented union productions from using drones in the city. Kostakis pilots, Barrera operates, and together they build shots through a shared language.

“If he’s flying, he says, ‘this is how I’m going to approach it from a flying perspective.’ That guides me into how the camera needs to move to find the shot,” says Barrera.

“You’d be surprised how little we talk while we’re doing a shot,” he adds. “We’ve been doing this together for so long, it just takes a few cues to get in sync.”

That instinctive collaboration was essential on *One Shot with Ed Sheeran*, a music performance documentary built around a single, hour-long, unbroken take across New York City. To execute the concept, multiple camera crews outfitted their rigs with a universal magnetic plate, allowing the camera to pass seamlessly between systems, including Barrera and Kostakis’s drone.

After days of rehearsal, a last-minute change to the rooftop launch location

introduced the potential for a GPS error. When the issue occurred mid-take, Barrera and Kostakis executed a planned 30-second compass recalibration, while another crew extended their portion of the shot to maintain continuity.

Once recalibrated, the drone carried the camera from the rooftop down 20 stories to street level, where it was caught, detached, and continued on its path without breaking the take.

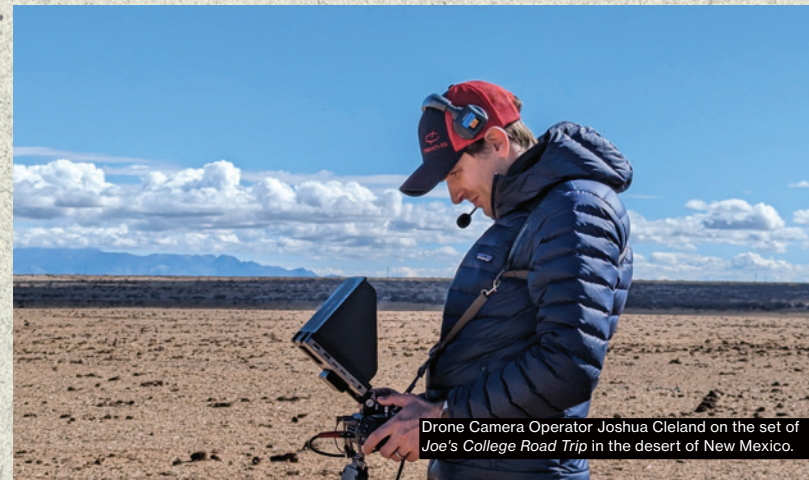
“The key to hiring the right people is to engage crew members with the experience,” says Barrera. “They’ll always be able to give you a better, more creative, more dynamic shot.”

### Beyond the Establishing Shot: The Expanding Language of Drone Cinematography

As drone capabilities have evolved, so too has their role in visual storytelling. When camera crews first began using drones, the quintessential shot was a high, wide establishing image—still an important tool for editors and transitions. But today, the range of shots has expanded dramatically.

Drone operators are now capturing everything from sweeping aeriels to tight, close-up stunt action. On an episode of *Young Rock*, Drone Camera Operator Trevor Beeler used drone cinematography to depict the passage of time through a series of motorcade shots. Working closely with his pilot, director, and director of photography, Beeler developed a sequence that began over a lake, tracked vehicles in profile, and then moved dynamically through multiple perspectives.

CONTINUED ON PAGE 8



Drone Camera Operator Joshua Cleland on the set of *Joe's College Road Trip* in the desert of New Mexico.



(L-R) Drone Camera Operator Pablo Barrera and Drone Pilot Edward Kostakis prepping for a shot in New York.



Drone Pilot and Camera Operator Jordan Temkin captures a moving car on the set of *Air* in Georgia.

IT'S A BIRD,  
IT'S A PLANE, IT'S...  
**FPV!**



Courtesy of DC Studios and Warner Bros. Pictures

Some of the most visceral, dynamic shots in drone cinematography are FPV. Creative success depends on collaboration between the pilot/operator and the director and cinematographer to match the film’s visual language.

In the 2025 *Superman* movie, director James Gunn relied on FPV experts Davis DiLillo and Jordan Temkin from the aerial cinematography company Lightcraft to capture the perspective of the man of steel. The film’s director of photography and Gunn “participated directly with us in with us in understanding the technology before the film actually kicked off, and we talked about specific sequences that they wanted,” says DiLillo. “We actually went to Svalbard in the Arctic Circle to get a lot of the flying sequences. That was obviously very challenging for drones. The initial questions were, ‘Can we do this? How dynamic can we be?’ We created the expectations and we had to go out and accomplish them. That was very much a part of the visual storytelling of the [film’s opening] sequence, and especially with the trailers that they used to promote the film.”

For a Toyota racing commercial, Temkin and DiLillo’s team had yet another unique mission from production. “They had a specific shot in mind where they wanted to track a racing car at speed along a rally course,” says Temkin. “We had to build this drone that was capable of going 100 miles an hour with a gimbal on it. All of our drones are purpose-built.”

Drones, as visual storytelling tools, increase artistic flexibility on production and make it so directors and their camera crew can be more efficient and effective with their creative time.



Photo courtesy of Lightcraft.

## DRONES: LOCAL 600'S ARBITRATION VICTORY

Obtaining coverage for new kinds of camera work under our contracts can be a fight, and drones were no exception. Local 600 took the producer's refusal to treat drone cinematography as covered work to arbitration in 2015 and it wasn't until a second arbitration decision in 2022 that the matter was finally settled for theatrical and television productions. This victory would not have been possible without the dogged determination and support of our union drone crews demanding their right to receive the benefits and protections of union contracts.

To create the illusion of time passing, Beeler captured the motorcade from different angles and positions, revealing varied environments. One shot involved flying directly toward the vehicles, while another mimicked a Technocrane movement, which started low, rose up, and panned as the cars disappeared into the distance.

He also used drone movement creatively in *Cobra Kai*, executing a 360-degree pan around an actor. Because the camera itself could not rotate endlessly, the drone pilot compensated by "yawing" the aircraft, rotating it mid-flight to complete the movement.

"Aerial shots are always cool and dynamic, and they just add so much production value to whatever you're doing," says Beeler. "It's such an easy way to elevate your project to a next level."

Drones are particularly effective in environments where flexibility and proximity are key. They can navigate confined spaces, move beneath tree canopies, and operate safely around performers, complementing traditional tools like cranes, cables, and helicopters, and expanding the range of achievable shots.

Drones are also well-suited for capturing aerial action sequences. Goss conducted air-to-air photography using a drone on *Beverly Hills Cop: Axel F*. On *Joe's College Road Trip*, Drone Camera Operator Joshua Cleland worked with a three-person team to execute a sequence that transitioned from aerial footage to ground-

level action, including high-speed chases and a shootout. During one portion of the sequence, the drone operated in close proximity to a helicopter.

"We coordinated with the helicopter pilot and everyone else to get the drone wrapping around the helicopter," says Cleland. "We tried to get the drone really, really close to feel the drama in the sequence, while keeping it tight and stable. It was a lot of fun."

### Flying Through the Frame: The Rise of FPV and Character POV

The creative evolution of drone cinematography is perhaps most evident in the rise of First Person View (FPV) shots. FPV cinematography captures the perspective of something – or someone – in flight.

During pre-production on *Superman*, director James Gunn brought in DiLillo and Temkin of Lightcraft to help execute sequences from the character's point of view. "The best part about Superman is, he is a flyer," says DiLillo.

Working closely with Director of Photography Henry Braham, stunt performers, and coordinators, the team developed FPV shots that placed audiences directly into Superman's perspective during flight and combat. "We all got to dream up shots together, and then we took them to the DP and director," says Temkin. "It was a very collaborative experience for all of us."

To capture these sequences, drones were flown on indoor sets with stunt performers suspended on wires in front of green screens. Performers interacted directly with the drone – punching toward it or flying past it – to simulate the character's perspective.

Lightcraft custom-builds drones for each project, including complex FPV systems used on films like *Bad Boys: Ride or Die* and *Emancipation*. For *Ferrari* and *Gran Turismo*, the team developed a system known as "heavy FPV" – a drone capable of carrying a gimbal while traveling at speeds exceeding 100 miles per hour.

"We're able to get tracking shots at crazy speeds, and get lower and closer to things," says DiLillo. "It created a lot of the sequences on *Gran Turismo* and *Ferrari* that made them so dynamic."

### More Than Pilots: The Expertise Behind Every Shot

Behind every shot is a layer of expertise that extends far beyond operating the camera.

Drone camera teams don't just capture footage, they engineer complex shots in real time, balancing physics, performance, and storytelling with no margin for error. Every movement is calculated. Every risk is managed. Every frame is earned.

In an era where audiences expect the impossible, drone camera teams aren't just keeping up, they're redefining what a camera can do. 🌟

# DRONE SAFETY ON SET: MEMBER INSIGHTS

On set, safety is always a high priority, and drone cinematography comes with its own set of safety requirements and best practices. Drone pilots and operators bring a skilled understanding of how to facilitate safety when using drones and execute professional safety protocols in close collaboration with both the AD department and a specialized role player called a visual observer (VO).

"The visual observer is a key member of the team. When we're flying on set, sometimes you can't see around the corner or through the branches, and the DP's asking for a lower altitude. We need our visual observer to relay to us the safety concerns. The pilot can only be in one location, so it's crucial to have more eyes on different angles, to really see what's going on."

**Joshua Cleland**

DRONE CAMERA OPERATOR



Photo courtesy of Lightcraft.



Photo by Joshua Cleland

"The reason you hire a strong, experienced, unit drone crew, is their ability to put safety first and be able to tell a well-known director 'no.' You're paying this person to guide you, and say, 'this is not a good idea.' Knowing when to say 'no,' and not being afraid to say it. That's the drone crew's job."

**Dylan Goss**

AERIAL DIRECTOR OF PHOTOGRAPHY

"When somebody says cut, everybody wants to run and do their job and fix the hair and makeup and tweak the light, but it's not safe to run around on set until the drone is on the ground. Sometimes, if we see something that's unsafe, we tell the ADs to help police the set for us. Safety is a collaborative effort."

**Michael Kennedy**

DRONE CAMERA OPERATOR

"The VO's main responsibility is to keep eyes on the drone while it's flying, and to keep in constant communication with the pilot. In the event that there's something [the pilot doesn't] see and the drone trajectory seems to be going in their direction, they call that out. Especially when you're using certain types of drones, like FPV, it's extremely important for the VO to vocalize everything that's happening while we're operating. It's a very important relationship."

**Edward Kostakis**

DRONE PILOT

# GO-TO GEAR

**“DEFINITELY ONE OF MY GO-TO TOOLS HAS TO BE MY ROBO-GRIPS. USUALLY ANYTHING THAT REQUIRES SOME PLIERS AND HAS TO BE DONE SUPER QUICK, IT’S THE ROBO-GRIPS THAT SAVE THE DAY. IT LIVES ON MY CHEST PACK AND IS SO QUICK AND CONVENIENT. HELPS ME ON EVERY SHOOT.”**



**Zane Townsend**  
2ND AC  
CENTRAL REGION

“My MacBook Pro, iPhone and Apple Watch are the tools I rely on most during a busy production. Maybe not the most cinematic answer for Local 600, but as a unit publicist, communication is everything. Whether I’m at base camp or working out of a makeshift office on location between setups, they keep me connected, helping me track schedules across multiple units and teams, plan shoots, press visits and interviews, prepare materials, and find just the right moments to capture and help shape the larger campaign.”



**Gregg Brilliant**  
UNIT PUBLICIST  
WESTERN REGION

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



**Troy Sola**  
1ST AC  
EASTERN REGION

“I always loved the simplicity of Jim Candreva's Wedge Plate for easily docking a camera on the cart in handheld mode. But what happens when you need to totally strip the bridge plate off the bottom of the camera? I took a Quick Release plate and zapped it onto the bottom of a plate of aluminum, topped with closed cell foam. Voila! A low-tech desk/camera bench/additional workspace that neatly travels on the camera cart between setups.”



**“I CAN’T LIVE WITHOUT MY TAPE FOCUS TRIANGLES. I MAKE THEM IN DIFFERENT TEXTURES SO I CAN FEEL MY MARKS INSTEAD OF LOOKING DOWN. IT’S SIMPLE, BUT IT BRINGS A SURPRISING AMOUNT OF COMFORT.”**

**Erin Naifeh**  
1ST AC  
WESTERN REGION

“The Pryme Blu V2 paired with the Shokz OpenFit over-ear earbuds is the perfect combo. Works better than the bone conducting option as it allows for volume control. I charge both the Pryme and headphones case at lunch and never run into problems. I wear one earbud and swap out as necessary. I keep a backup surveillance just in case. No more ear pain! No more cable!”

**Estefania Garcia**  
2ND AC  
WESTERN REGION



# ASK A REP: WHAT IS THE ROSTER?



Thanks to Western Region Business Reps Darby Newman and Ryan Sullivan for providing this issue's Ask a Rep. Photos by Robb Rosenfeld and Scott Everett White.

**13 WESTERN REGION STATES**

**AK, AZ, CA, CO, HI, ID, MT, NV, NM, OR, UT, WA, WY**

**Member:** What is the Roster?

**Business Rep:** You must be on the Roster if you want to work on union productions in the Western Region unless you are Digital Utility or a DIT. This also applies if you live in the Western Region and work on distant location.

**Member:** What if I don't live in the Western Region?

**Business Rep:** You are not required to be on the Roster to work in your own region if you live in the Eastern or Central Region. But if you take a job in the Western Region in a Roster position, you must be on the Roster.

**Member:** How do I get on the Roster?

**Business Rep:** First, visit the CSATF website to create an account and start the application to be on the Roster.

**Business Rep:** To qualify for the Roster, there are two main pathways:

**30 union days** worked in the same classification within a **one-year period**; or  
**100 non-union days** (or a combo of union and non-union days) worked in the same classification within a **three-year period**.

**Business Rep:** Next, contact your employer/payroll company and request an Employment Verification Letter (EVL) outlining proof of your employment. Finally, there are two initial safety courses you'll need to take to complete your application.

**Business Rep:** After your application is verified and the days submitted are approved, CSATF will notify you via email of their intent to place you on the roster. CSATF will also send a Notice of Intent (NOI) to Local 600 for approval.

**Member:** Once I'm on the Roster, what happens next?

**Business Rep:** Once you've been placed on the Roster, the CSATF portal will outline additional training requirements and deadlines. Most courses are online, with one in-person requirement for most members: the Boom Lift/Scissor Lift course, held at the Burbank facility. This can be scheduled in advance, including a Saturday.

**Member:** Can I be removed from the Roster?

**Business Rep:** Yes. To remain active, you must work at least **one day on a union job every three years**. If you retire from the MPI health plan (but not from the union), you can elect to remain on the Roster as an active retiree.

**Business Rep:** For a detailed breakdown of CSATF requirements, scan the QR code or visit [ICG600.com](http://ICG600.com).



**EASTERN AND CENTRAL REGION MEMBERS:**

IF WORKING IN THE WESTERN REGION IS EVEN A POSSIBILITY, APPLY FOR THE ROSTER TODAY. BE READY WHEN AN OPPORTUNITY COMES UP.

**ROSTER POSITIONS**

- **Director of Photography**
- **Operator**
- **Camera Assistant** (1st AC, 2nd AC and Camera Utility fall within Camera Assistant category)
- **Film Loader**
- **Video Controller**
- **Still Photographer**

**NON-ROSTER POSITIONS**

- **Digital Imaging Technician (DIT)**
- **Digital Utility**
- **Publicist**

**Please note:** The Contract Service Administration Trust Fund (CSATF), which administers the Roster, is a separate employer-managed organization from the local unions.

**Ask a Rep: Have a question from set? Send it to your rep. You might see it featured here next.** Visit the Meet the Reps page on [ICG600.com](http://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](http://ICG600.com)'s Rates page.

**Did You Know...**

**FOR EACH HOUR OF CSATF TRAINING ATTENDED, MEMBERS MAY RECEIVE A STIPEND.**

**Online Courses**  
While enrolling, members will be asked to confirm they are not "on company time" in order to receive a stipend.

**In-Person Courses**  
Members will need to confirm stipend eligibility at check-in.



# NAVIGATING AI WITH...



**Jaron Presant, ASC**  
Director of Photography  
Western Region



**Roberto Schaefer, ASC**  
Director of Photography  
Western Region

**Michael Goi, ASC**  
Director of Photography  
Western Region



**Leland Krane**  
Director of Photography  
Eastern Region



**Mark Weingartner, ASC**  
Director of Photography  
Western Region



# AI IN OUR INDUSTRY

## Adapting While Protecting our Craft

On today's production sets, apple boxes and sandbags are still in heavy use while new technology is reshaping parts of the filmmaking process and how crews prepare and execute their work.

Artificial intelligence is increasingly part of that evolution. As Director of Photography Jaron Presant noted, "It's starting to come in much faster... directors are being sent requests for treatments that are entirely built with AI." Others are seeing a more gradual rollout. Director of Photography / Director Michael Goi described AI as "mostly being used in previs and mood boards," with some productions still relying on traditional workflows for final execution.

These advances follow a familiar pattern. Our industry has successfully adapted through major transitions before, from film to digital, from physical editing rooms to digital workflows, and through the rise of virtual production. Artificial intelligence is the next step in that evolution.

### Where AI Is Making an Impact /

Pre-production: AI is proving most useful as a support tool in pre-production, helping crews move from script to visualization. As Director of Photography Leland Krane explained, "AI is letting us see into the future of our own films. We can see a script turned into a shot list, then to storyboards and to an animatic."

On set: Presant described using AI to keep up with constantly shifting schedules: "I use AI and custom spreadsheets to shuffle shot lists and equipment lists..."

These tools are improving efficiency, while the work still relies on the experience and judgement of skilled crews.

### Understanding the Limitations /

Despite the attention around generative AI, significant limitations remain. Image quality, consistency, and resolution can fall short for professional use. Legal questions around copyright are unresolved. Human performance remains difficult to replicate.

In practice, most productions continue to rely on established methods with proven, predictable results. As Director Michael Goi shared, even when AI is considered for complex visual effects, many projects ultimately return to traditional workflows.

But the pace of change is accelerating, and it is clear that big changes to our workplaces are around the corner.

### Staying Informed and Preparing Our Members /

Our local is actively engaged in understanding and shaping how new tools and workflows develop. Leadership regularly attends industry trade shows to evaluate new technologies firsthand, and our 2nd Vice President Mark Weingartner leads Local 600's AI Committee as Chair and serves on the IATSE's AI Subcommittee, led by IATSE Vice President and Local 600 National Executive Board member Vanessa Holtgrewe, ensuring our

members' voices are represented in industry-wide discussions.

Training is a central focus. Ongoing initiatives include virtual production volume training, AI-focused coursework, and expanded instruction in camera tracking and related technologies. Vendor trainings will continue to address tools connected to these evolving workflows, ensuring members stay competitive and informed.

Some members are already exploring these tools independently. Director of Photography Roberto Schaefer emphasized the importance of staying engaged with emerging technology, noting "Everyone in the business should acquaint themselves with the new technology and understand what it is about, how to use it when it makes sense, and to understand the limitations."

His experience reflects how quickly these tools are evolving and underscores the importance of members staying informed and actively involved as technology develops.

We remain committed to protecting the work of our members. As technology evolves, strong contract protections and clear standards will continue to be essential in protecting human oversight in filmmaking, goals that are shared by all our fellow unions and guilds.

### Looking Ahead /

Artificial intelligence will continue to rapidly improve and advance, particularly in planning, visualizing, and organizing productions. This is why being vigilant and staying informed is critical to adapting to the future of our work.

What will not change is the need for skilled professionals behind the camera. Experience, judgment, and collaboration remain at the core of our craft.

By staying engaged, investing in training, and protecting our work, our union is ensuring that members are not only keeping pace with change, but helping shape the future of our industry. ✨

## AI TERMINOLOGY TO KNOW

**GENERATIVE AI:** Creates text, still image, audio or video content by learning patterns from large datasets and generates output that resembles human-created work.

**AGENTIC AI:** AI "agents" learn, adapt and streamline work traditionally done by hand, like media asset tracking. These programs are likely to make visual effects pipelines more manageable.

**"As we prepare for the next round of bargaining for the 2027 Basic and Videotape Agreements, accurate data will help us create meaningful proposals related to technology. Members are our union's greatest strength in this regard; report how and when you are using AI systems and tools. Your bargaining committee relies on your expertise and experience."**



**Vanessa Holtgrewe**  
IATSE 12th International Vice President  
Assistant Department Director, Motion  
Picture & Television Production, Local 600  
Director of Photography

READ MORE MEMBER PERSPECTIVES ON AI IN PRODUCTION ON ICG600.COM.



# UNION SPOTLIGHT



(L-R) CAT Trainings in Los Angeles, New York City, and Dallas/Fort Worth

## The Communications Action Team (CAT) Needs You!

Local 600's Communications Action Team (CAT) is a coordinated, member-driven national communications program recruiting strong leaders to prepare for the many battles ahead against workers, families, and unions.

If you want to be a part of the next generation of union leaders helping to tackle issues on set, organizing non-union productions, and keeping members informed on important issues, then join the CAT.



"Joining CAT seemed intimidating at first, but the more members I speak to, the more I find people who want to get involved in the Local. There is a common ground; most members want to participate, and CAT provides a way to do that. Members are genuinely excited to have their voices heard and to help shape the culture of the Local. In these challenging times, it's an opportunity to try and do something together, to be part of something bigger."



Chris Flurry  
CAT Member  
Central Region Operator

# WELCOMING NEW MEMBERS

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

- |                                     |   |   |
|-------------------------------------|---|---|
| Lily Barnes, Operator               | Christian Gonzalez, Digital Utility     | Kevin Sawicki, Operator                 |
| Kevin Brennan, Editor               | Olivia Henderson, Publicist             | Richard Schutte, Operator               |
| Alexis Burch, News Photographer     | William Jones, Assistant                | Ilya Shnitser, Operator                 |
| Hannah Burns, Digital Utility       | Madeline Leach, Director of Photography | Cornelia Thomson, Publicist             |
| Jake Butters, Operator              | Zoë Lester, Film Loader                 | Dominick Torres, Film Loader            |
| Michael Chilinski, Assistant        | Sarai Morales, 2nd AC                   | Brett Turnbull, Director of Photography |
| Chris Davidson, Digital Utility     | Charles Nix, Digital Utility            | Marianna Vashchilenko, Digital Utility  |
| Benjamin Dickman, News Photographer | Jeremy Oliver, Director of Photography  | Giovanna Vittone, Digital Utility       |
| Timothy Ferry, 1st AC               | Jonathan Paredes, Assistant             | Taylor Webster, Publicist               |
| Randy Garcia, News Photographer     | Etienne Proulx, Director of Photography | Brian Wulf, Operator                    |
| Gyasi Gillespie, 2nd AC             | Kelly Riot, Operator                    |   |

## 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.

- |   |  |
|---|--|
| James Belkin, Director of Photography   | David Friedman, Still Photographer     |
| Mike Berlin, Director of Photography    | Aaron Pazanti, Operator                |
| Michael Butler, Director of Photography | James Pergola, Director of Photography |
| Kenneth Ferris, Director of Photography | Ray Thompson, 2nd AC                   |
| Howard Ford, Operator                   |  |

## NEWLY RETIRED MEMBERS

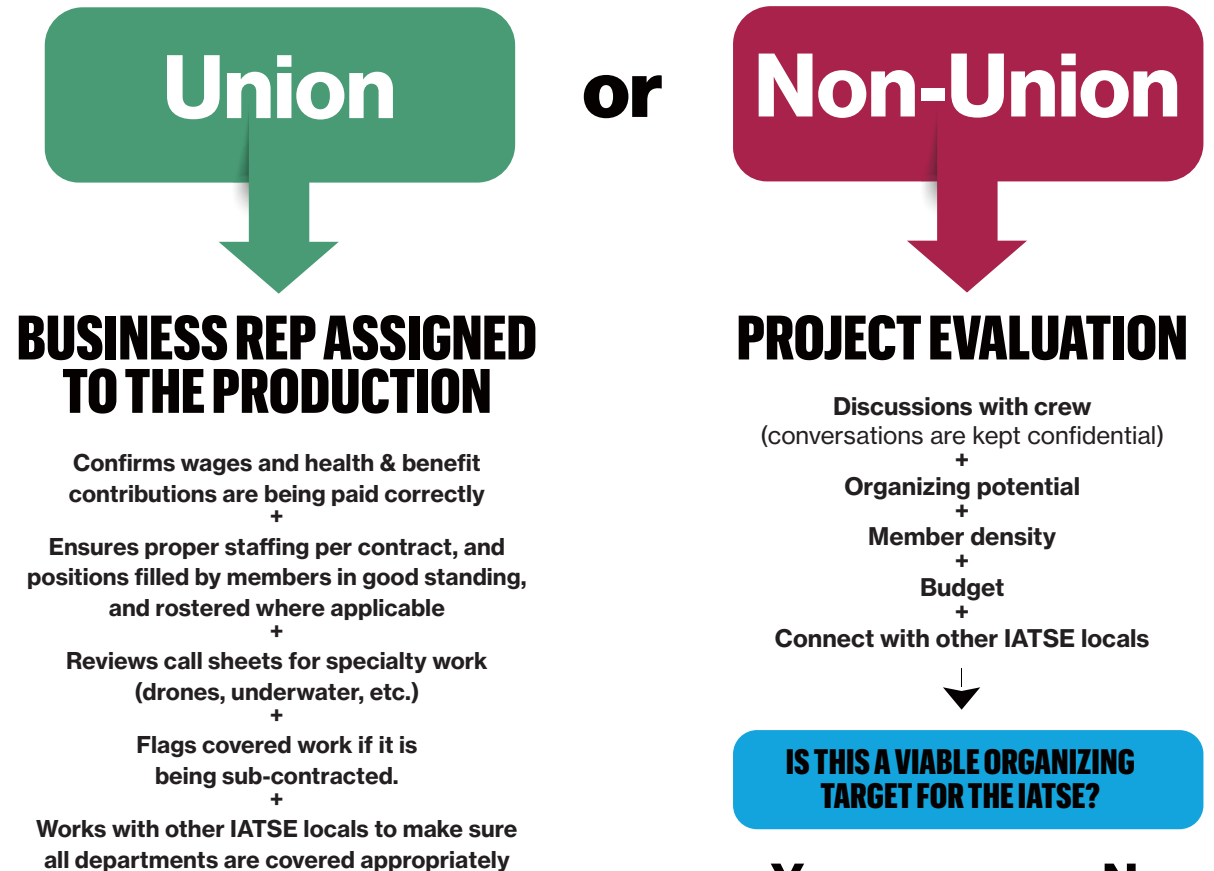
Congratulations to those who are recently retired through Local 600. We wish you all the best on your next chapter.

- |                                     |                                      |
|-------------------------------------|--------------------------------------|
| Michael Barry, Operator             | Sion Michel, Director of Photography |
| Guy D'Alema, Still Photographer     | Hassan Nadji, Operator               |
| Don Devine, Director of Photography | Wolf Schneider, Publicist            |
| Alexis Hanson, Video Controller     | Jeffrey Thorin, 2nd AC               |
| Bret Harding, Operator              | Steven Thorp, News Photographer      |
| Mark Henley, Animation              | Alan Wolfe, 1st AC                   |
| Robert Leff, 2nd AC                 |                                      |

# DEMYSTIFYING JOB REPORTING

You start a new job and report it to your union... what happens next?

## IS YOUR JOB



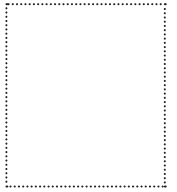
**TIMING IS EVERYTHING. REPORT EARLY.**



When you're hired on a commercial, music video, live event, or any project, time is of the essence. **Report these jobs early, as soon as you are hired.** If your short-term project is non-union, the window to flip the project union is small and your union must work quickly on your behalf.



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.

## May 1

May Day / International Workers' Day

## May 2

New Mexico Workers' Group Spring Family Picnic (Albuquerque)

## May 8

Member Friday (Atlanta & Chicago)

## May 16

J.L. Fisher Industry Mixer (Los Angeles)

## May 16

Communications Action Team (CAT) Training (New Orleans)

## May 17

Member Orientation (Virtual)

## May 17

Wireless Training (Virtual)

## May 25

Memorial Day (All Local 600 Offices Closed)

## June 5

Member Friday (All Local 600 Offices)

## June 5 - 6

Cine Gear Expo (Los Angeles)

## June 13

National Executive Board Meeting (Los Angeles)

## June 18

Mentorship Program End-of-Session Gathering (All Local 600 Offices)

## June 19

Juneteenth (All Local 600 Offices Closed)

## June 26 - 28

IATSE District 2 Convention (San Diego)

## LABOR TRIVIA: A MOMENT IN HISTORY

"I AM DELIGHTED TODAY TO APPROVE THE \_\_\_\_\_ OF 1963, WHICH PROHIBITS ARBITRARY DISCRIMINATION AGAINST WOMEN IN THE PAYMENT OF WAGES.

This act represents many years of effort by labor, management, and several private organizations unassociated with labor or management, to call attention to the unconscionable practice of paying female employees less wages than male employees for the same job."

This piece of legislation was signed into law on June 10, 1963, by President John F. Kennedy. Which landmark federal legislation is Kennedy referring to in his quote? (Scan QR code for the answer)



- A) National Labor Relations Act
- B) Equal Pay Act
- C) Civil Rights Act
- D) Occupational Safety and Health Act

## WEAR YOUR UNION PRIDE! NEW ITEMS!

Beanies



Socks



Velcro Patches

LIKE AND FOLLOW LOCAL 600  
ON SOCIAL MEDIA @ICGLocal600

