STAGE & SCREEN QUARTERLY

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Checking the Gate and Behind the Lens:

JCG IATSE Local 600's Cynthia Pusheck

Spotlight: IATSE Local 884 The Studio Teachers and Welfare Workers--Advocates and Guardians

"Gold Rising" The Academy's Student Pathway to Students Seeking A Career in Film

Credits: *GRAND HOTEL* Best Picture 1932 Metro-Goldwyn-Mayer

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ACADEMY AWARD® WINNER

Annemarie Bradley

Hairstylist for

The Whale

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STAGE & SCREEN QUARTERLY



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THE Periodical Trade Paper Printed, Published and Preferred by Production Professionals in Motion Pictures, Television, Stage and Music

Spotlight on I.A.T.S.E. Local 884

The Studio Teachers and Welfare Workers

Advocates and Guardians for Young Performers in Motion Pictures, Television and Stage Productions

Stage & Screen Quarterly recently asked staff and union members of I.A.T.S.E. Local 884 The Studio Teachers and Welfare Workers about how their teachers advocate for the health, safety, morals and overall welfare of child actors on feature film, episodic television and stage productions. We posed an outline format for the local's board to respond and their collaborative response follows on Page 3.



Image from istockphoto.com

Academy of Motion Picture Arts and Sciences Adds Production and Technology Branch

The Academy's Board of Governors recently announced a newly created branch "comprised of 400 individuals previously classified as Members-At-Large." The press release states the new branch represents members working in key technical and production positions in all phases of filmmaking, from pre-to post-production. Technology officers, senior department heads in technology and creative services, and preservation and restoration specialists are part of the newly created branch and credited production roles that include stunt coordinators, script supervisors, choreographers, music supervisors, colorists, line producers and associate producers will join the others to complete the membership. The most recent Academy branch established was Casting Directors, added in 2013.

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Oscar Winner Annemarie Bradley

An Accomplished Hairdresser Wins The Academy Award® for *The Whale*

Shining a Spotlight On IATSE Local 798: Talented Artisans Who Excel In Their Crafts

Stage & Screen Quarterly recently asked **Annemarie Bradley** to discuss her approach as a hairstylist for feature films and episodic television series. Her responses follow in this recent Q&A interview with the industry professional.

Q. How closely does a hair stylist work with directors and the production team to make certain actors have "just the right look"for their filmed scenes and sequences?

A. The first step I take when I am hired for a new job is to read the script. Then I go through the entire script a second time to break down the journey of each character. I usually have a rough idea of how I feel each character would look. I then do a little research looking at photographs online or in books, depending on the time period of the story. I feel the most important step is to be prepared with ideas and pictures of how I feel each character should visually look. Then I am ready to take my ideas to the costume designer, director, writer and actress or actor. Together we collaborate on the overall look for the story. We discuss how the journey of the hair styles will help tell the story.

Q. When production calls out "Last Looks" what does a hairstylist need to do as soon as possible so filming or rehearsing can immediately begin? What exactly is involved in the phrase "touch up" for hair stylist?

A. Last looks! When the filming day begins, there is always a hair representative on set to oversee and I maintain the look that was established for the day. When a director yells out "Last Looks" it is time for the hairdresser to quickly touch up anything that looks distracting or is out of place. This touchup should not take more than 1 to 2 minutes.

Q. Who makes the choices for the products hair stylists use on motion picture and television productions and what is the usual budgeting for a major feature film or episodic television production?

A. The hair department head is the person who makes the decision of what products and supplies are used for each particular production. The UPM (Unit Production Manager) gives the hair

(continued on Page 3)

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Professionals On The Move



Mike Clem
Sweetwater President
Photo Credit: Sweetwater

Michael P. O'Leary has been named president and CEO of NATO, the National Association of Theatre Owners. **O'Leary** will assume the new position on May 1 following the retirement of current NATO boss **John Fithian**, who announced his retirement in October.

Sweetwater music technology and instrument retailer, announced the promotion of **Mike Clem** to president of the company. **Clem** will "work alongside Sweetwater CEO **John Hopkins** to lead the company into the future," according to a recent press release. "Mike's vision, leadership, and character have had an invaluable influence on the company since he first joined the team," said **Hopkins**. "He is smart, passionate, optimistic, and strategic, and has held several key roles at Sweetwater that have made him the perfect fit for this new position."







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Academy's "Gold Rising" Program: A Path for Students Seeking Careers in Film

The Academy's "Gold Rising" program presents students with many advantages for those who complete the program and provides a path for those seeking careers in film. ***STAGE & SCREEN QUARTERLY*** recently posed questions about the program to Academy Execs Bettina Fisher, Senior Director, Early Career Talent Development and Niti Shah, Senior Director, Inclusion Partnerships and Alumni Engagement. **The full Q&A feature article with Fisher and Shah begins on Page X.**

IATSE 884 The Studio Teachers and Welfare Workers (from Page 1)

The Studio Teachers and Welfare Workers Local 884 responded to ***STAGE & SCREEN QUARTERLY's*** request about how their members advocate for young performers.

With 80+ years of service, IATSE Local 884 organized in 1938, chartered in 1960 and partnered with the Los Angeles Board of Education in 1926. From its beginnings the aim was to advocate and protect young performers who worked in the theatrical industry.

The earliest mention of studio teachers is from the 1920's with the *Our Gang* kids at Hal Roach Studios in Culver City. One teacher, Fern Carter, was responsible for almost three hundred *Our Gang* cast kids (nicknamed "Gangsters") that appeared on that series from 1922 to 1944. She traveled with the Our Gang kids and taught them at studios and on locations.

The first formal group of Studio Teachers was formed by the Los Angeles Board of Education in 1926 when producers asked that teachers be provided so children could work during school hours. Harold Thomas, the Los Angeles City Schools administrator at the Work Permits Office, was responsible for placing credentialed teachers with minors who were acting at the studios. There were 44 studio teachers who were employed at the studios through the Work Permits Office, now under the jurisdiction of Raymond Dunlap. Dunlap was the Director of Compulsory Education and Head of Child Welfare at the L.A. Board of Education. Along with Fred. W. Beetson, Secretary / Treasurer of the AMPP (Association of Motion Picture Producers), he created the one-room schoolhouse on the studio lots where all minors working on the studio lot were sent to be taught by a teacher; hence the term "Studio Teacher"

(continued on Page 13)

Theatrical Business
The Locals-Guilds-Unions Chart

This Qtr.	Last Qtr.	Industry Organizations of Authority and Influence (Ranked Randomly By Publisher)
1	17	Intl. Cinematographers Guild ICG 600
2	3	USA Local 829 United Scenic Artists
3	14	Motion Picture Studio Teachers/Welfare Workers IATSE Local 884
4	1	Actors' Equity Association National Labor Union
5	20	Make Up and Hair Stylists IATSE Local 798
6	4	Costume Designers Guild Local 892
7	13	SAG-AFTRA Entertainment Union
8	--	Motion Picture Grips, Crafts Service, Marine, First Aid Employees and Warehouse Workers IATSE Local 80
9	9	Script Supervisor and Allied Production Specialists Guild 871
10	10	Writers Guild of America-East
11	15	Theatrical Stage Employees Local 1
12	18	National Association of Theatre Owners (NATO)
13	7	International Brotherhood of Electrical Workers Local 40
14	5	Art Directors Guild 800-Scenic Title and Graphic Artists
15	19	Southern California District Council of Studio Utility Employees Local 724
16	11	Studio Transportation Drivers Local 399
17	6	IATSE Local 52 Motion Picture Studio Mechanics
18	--	Casting Society of America
19	2	Motion Picture Editors Guild Local 700
20	--	Producers Guild of America

Academy Award® Winner for *The Whale*: Annemarie Bradley Discusses How a Professional Prepares Those "Last Looks" (from Page 2)

department head a rough budget that they would like use to follow while planning and ordering the things we need.

Q. What exactly are the transparent bags hairstylists carry used for in their jobs? How specifically does a hair stylist keep all those products organized and available at a minute's notice?

A. Set bags are the clear, transparent bags we carry to set. The bag is clear so that we can easily see what we quickly need to grab for a touchup. I like to keep my bag clean and organized. The combs, brushes and other tools in the bag will be used on an actor. No one wants to be touched up with something that doesn't look clean. There are several pockets in a set bag. I keep one section for hair pins, hair ties and another section for grooming products such as hairspray or wax, and a separate compartment for combs and brushes if I'm touching up more than one actor. I keep separate combs and brushes for each person.

Q. Do hair stylists need to shoot photos of actors both live and on monitors in Video Village to maintain a portfolio of their work?

A. Continuity photos are photos that hairstylists take for each scene. Most shows are not filmed in script order so it is very important to keep good photos of each script day. When you go back to that day to film another part of the scene you can accurately re-create the look. These photos are for continuity purposes only. They shouldn't be posted on social media or in a portfolio. Actors are not always paying attention to you taking these photos.

Q. How difficult is it for a hair stylist to create just the right style or look for actors for scenes that may involve sweat, abrasions and other special effects actors display in filmed scenes?

A. Wet hair, shower scenes, rain scenes, swimming, working out, head gashes with blood--these are all scenes that require a little extra work. Scenes are generally filmed by doing many takes. Starting with wet hair or misting the hair with water dries out pretty quickly, so we have many tricks we use such as putting water soluble glycerin in the hair. This will help maintain a wet look and not dry out by misting the hair with water over the glycerin.

Q. Is a hair stylist always a graduate of a cosmetology school specialty branch of hairstyling who has received special training to get hired for a major feature film or episodic television production? Is there an occupational certification or license process these professionals must obtain to follow any federal or state requirements?

A. Film and television hairdressers are required to be members of the local hair and makeup union. Each union requires the hairdressers to have a cosmetology license.

Q. How do software programs featuring digital technology combine with traditional hair stylist techniques to create effects that were not possible in the past?

A. Time period productions 1800-1990. When I am working on a time period film or TV show I spend a few weeks researching the looks of that time. I use history books, old yearbooks, actual magazines or catalogs from that time period and the internet. I clip out pictures and make look boards. I like to find the most authentic research I can. I don't refer to old television shows or movies because I have found that it is not always accurate. For instance, if you watch *Happy Days* it's set in the 1950s, but the hairstyles are generally more 70s because that is when it was filmed.



Annemarie Bradley

Oscar® Winner

Best Makeup and Hairstyling Award for *The Whale*

Stage & Screen Quarterly wishes to thank IATSE Local 798 President Angela Johnson and Local 798 Member Annemarie Bradley for their time and effort to contribute to this feature Q&A article. ***STAGE & SCREEN QUARTERLY*** stands in solidarity with IATSE Local 798.



The I.A.T.S.E. Local 798 Logo
(used with permission)

CHECKING THE GATE BEHIND THE LENS: Cynthia Pusheck Director of Photography

The Cinematographer is a member of the International Cinematogaphy Guild ICG IATSE Local 600

A cinematographer has a very selective eye with a mission to keenly interpret a well-told story. The skill demands bringing that vision to filming precise and creative shots in both motion picture feature films or episodic television series. Just how challenging is the role a director of photography plays as part of a creative team who successfully work together to bring those compelling stories to the big and small screen?

Cynthia Pusheck, ASC's, professional experience includes work on shows such as *Beacon 23, One Flag Means Death, Strange Angel, Sacred Lies* and *Revenge.* Pusheck came up through the ranks of the camera department, working as an assistant and then operator on films, TV shows, documentaries and commercials. She also specialized in underwater work, working on movies such as *Tomorrow Never Dies, Free Willy, Sphere* and *Waterworld.* In 2013 Pusheck became a member of the honorary American Society of Cinematographers and became the first woman to serve as a vice president for the society. "It was an honor to serve as both a board member, and the 2nd vice president," she remarked. In 2015 she and John Simmons, ASC, co-founded the ASC's Vision Committee, whose mission is to deal with issues of inclusivity. "The Committee works to reach out and support underrepresented members of the camera team who face more hurdles as they build their cinematography careers. Our larger goal is for film sets, and the ASC membership, to look more like society as a whole." She's also served for two terms on the National Executive Board of the International Cinematographers Guild IATSE Local 600 and is involved with both the Training and Sustainability Committees.

In a recent interview with ***STAGE & SCREEN*** **QUARTERLY,** Pusheck detailed some important responsibilities she faces in her work as the director of photography and professional cinematographer. The two terms "cinematographer" and "director of photography" are sometimes interchangeable; however the proper union job title is Director of Photography. Either term, as Pusheck explained, is better than the very outdated and gender exclusive term: "cameraman."

In production, a cinematographer's job is to work in a very collaborative manner with the director, production designer and many key crew members, to successfully serve the script and the director's vision "within the challenges of time and budget," she points out. And one vital part of having a successful shoot, is "Prep." These days in both prep and production, most DP's use some digital or App-based tools on their computers or mobile devices. Websites like ShotDeck help when building "Look-Books" or finding visual references, and technical, script and PDF management apps are all useful throughout production. These apps have eliminated the need for "a big notebook full of notes," which Pusheck says she used to carry around. Now she uses an iPad to access scripts, call sheets and other important documents. This change has helped reduce the amount of paper waste, something that helps the sustainability goals of most productions.

"Every director that a DP works with will be different, which is one thing that makes the job so interesting," Pusheck remarks. "For example some directors want to walk away after rehearsals and work with the actors, so they'll leave you to set up the camera. Other directors want to be very involved with every aspect of shot design, so you'll end up working very closely with them, along with the camera operator."

STAGE & SCREEN QUARTERLY also inquired about how storyboards contribute to the day's filming. She explained that "shot lists, storyboards, shot design apps, or overhead schematic drawings of the set" can all be great tools for providing valuable information (continued on Page 6)

U.S. Film, Visual/Performing Arts, Television Production and Entertainment Design Schools and Universities

Colleges and Universities of Authority and Influence

This Qtr.	Last Qtr.	(Ranked Randomly by Publisher)
1	3	SCAD University Film Careers
2	1	American Film Institute Conservatory of Films AFI
3	2	Columbia College Chicago Cinema/Television Arts
4	14	Biola School of Cinema Media Arts
5	6	Ringling College of Design and Film
6	5	Chapman University Dodge College of Film
7	10	Florida State College of Motion Picture Arts (See Separate Story in The College Corner on Page 7)
8	7	Ithaca College at Roy H. Park
9	12	Belmont University Motion Pictures
10	--	Arizona State University Film and Media
11	--	UCLA School of Theater, Film and TV
12	--	USC School of Dramatic Arts
13	--	LMU School of Film/Television
14	9	Syracuse University Visual/Performing Arts
15	15	Mike Curb College Arts and Media

(from Page 5)

Checking the Gate Behind the Lens: A Discussion with IATSE ICG Local 600's Director of Photography and Cinematographer Cynthia Pusheck

about camera angles, equipment needs and pre-lighting opportunities. "These tools can help everyone understand and break down what the director wants so we can make it happen, and on budget." The production team also uses shot lists and boards to help create shooting schedules, which often leads to budget or creative meetings, where all can make informed decisions.

As the DP on a show, Pusheck works closely with members of the camera, grip and electric departments regarding equipment and crew needs. She also finds that having a strong relationship with the 1st AD can be vital to handling time management issues and "making your schedule each day." Most importantly, the DP is always striving to serve the creative and visual needs of the script and the director's vision. So whatever information a DP can get from a director during prep will help them to do a better job on set.

When asked to provide some advice for those who want to enter the exciting profession of cinematography, she commented, "It is a very competitive industry with more and more interested individuals coming out of film schools who want to be DP's," suggesting it's wise they be prepared to market themselves well and manage their social media presence as well as a web site for their reel. Those things, along with staying current on technology and just trying to shoot as much as possible, will help them grow their careers. Also, coming up through the ranks of the crew "is still a great way to gain knowledge and experience," learning from skilled professionals and building contacts. Pusheck credits her years of camera assistant and operator working in giving her a strong understanding of how to work on set and the skills needed to become a cinematographer.

Pusheck also offered the prospective that anyone going into the entertainment industry should prepare for both good times and bad. "Learn how to manage and save your money when times are good" since there can be many things out of your control which will affect your earnings. For example, industry strikes and slowdowns, personal or family issues, or a pandemic! Working in this rewarding job can sometimes mean, "having to be on location, away from your family for months at a time," shooting outside in all types of weather, and facing budgetary and time constraints which make the job even more stressful or challenging. "Tight budgets mean you're often trying to find ways to do more with less time, crew or equipment," and with little wiggle room for weather or other delays. Every show is different, with its own challenges, she adds. "And that's what keeps the job interesting and rewarding."

The International Cinematographers Guild has also posted on its web site www.icg600.com a wealth of valuable feedback and information about perks of membership, safety and health resources and the mission statement for the guild. The content available to the public about ICG 600 is well worth exploring for those considering a career as a director of photography for motion pictures features and episodic television series productions. ***STAGE & SCREEN QUARTERLY*** thanks Ms. Pusheck for her contributions to this article and continues to stand in solidarity with the International Cinematographers Guild IATSE Local 600 membership.

(More information membership, health and safety and ICG's mission statement continues on Page 21)

The Academy's "Gold Rising" Program: A Path for Students Seeking Careers in Film

STAGE & SCREEN QUARTERLY **recently discussed the Academy's "Gold Rising" Program with Execs Bettina Fisher and Niti Shah.**

S&SQ: Where and when did the idea for the Academy Gold Rising Program originate?

Fisher: Prior to Academy Gold Rising, the Academy had an internship program on a smaller scale. It was the Academy's Members-At-Large committee led by Jeff Miller, who was the President of Studio Operations at The Walt Disney Company at the time, and the committee who came up with an expanded version which involved partnering with industry-wide companies. Then, Randy Haberkamp and I sat down to flesh out the curriculum of panels, masterclasses, workshops, and screenings. Lisa Kaye, who was our HR executive at the time, worked with us to bring on partner companies who shared the same mission of providing access and opportunities for people from underserved communities. After the first year in 2017, the program was expanded to include a production track that focused on behind-the-camera careers.

(Continued on Page 7)



A "Gold Rising" Class



S&SQ: What are some of the advantages for students who complete the Academy Gold Rising Program?

Fisher: There are so many. Academy Gold Rising provides students with a 360 degree look at the film industry, as well as access to other internships, fellowships, and industry jobs. Besides an Academy member or industry professional as a mentor for eight months (sometimes longer), the program also provides students with a like-minded community and network. Alumni build friendships that will sustain them through their careers. They often work on projects together and support one another by passing on information regarding jobs. There is also a robust alumni program where alums have opportunities to attend Academy Museum programs, and opportunities to be seat fillers at the Oscars. Some have even been trophy presenters at the Oscars. Alums also participate on panels and serve as peer mentors for incoming interns.

S&SQ: Which schools or colleges must students be enrolled in to meet the requirements of being accepted into the Academy Gold Rising Program?

Fisher: There's no requirement for certain schools or colleges for the regular Gold Rising Program where students are interning at the Academy or at our partner companies. International students are required to have the proper work visa. However, the **production track** is available for students from Los Angeles community colleges, state schools, HBCUs, and trade schools with a specific focus on cinematography, costume design, film editing, production design, sound, and visual effects. More information can be found at https://www.oscars.org/gold-rising

(Continued on Page 22)

Editorial

by Alan W. Reed, M.S., Ed. S. Member, Society of Broadcast Engineers

Art is the ultimate expression of human creativity. If you work in audio in any of the stages and screen arts, your job is an essential part in the creation of the final production "masterpiece." The fine art of shaping the texture of the audio is difficult to fully master. As digital audio continues to evolve, it becomes even more important to think of yourself as a sculptor. Michelangelo did not create David by piling-on more stone. Instead, he carefully and delicately chiseled, filed and polished marble to reveal the sculpture (think noise, artifacts and exaggerated frequencies). With continued advances in digital technology in theatre and the rapid move to Nextgen television, there is a call for greater transparency that is also pleasing to the ear. Here are a few things to remember: know the strengths and limitations of your software, resist the urge to use every bell and whistle, aim for transparency and dynamic range and leave serious processing for the post-production folks--and they would be well advised to be judicious in approach, as well. Nearly forty years after the widespread transition from analog to digital audio, there is still plenty of over-processed audio to go around. Remember, if you can "hear the processing," you've most likely gone way too far. Like Michelangelo, you are the master artist. Using powerful digital software as tools to take away elements, instead of piling-on the processing, you will demonstrate your ultimate creativity.

Reed is an Advisory Board Member of *STAGE & SCREEN QUARTERLY*



New York Music Month: "The Future of NYC's Music" One-Day Industry Conference Scheduled At CUNY Tech in June

The Mayor's Office of Media and Entertainment has announced that the annual gathering of NY music industry experts will feature a "program of speed talks, panels and fireside chats" from industry professionals on June 1, 2023. **Anne del Castillo**, Commissioner, Mayor's Office of Media and Entertainment, commented "We are thrilled to announce the return of New York Music Month this June, offering a mix of live and virtual programming that showcases, convenes, and supports the diverse talent and creativity of New York City's music community. Our musicians, industry professionals, and venues have given rise to some of the most influential music in the world, and New York Music Month celebrates the role of this sector in elevating our city's reputation as a global creative capital." Lunch is provided and a reception will immediately follow, according to the conference's organizers that include MOME and NYU Steinhardt Music Business Program. Free admission is available for the event but an RSVP is required. More info is at nymusicmonth.nyc.



IATSE Execs Named to "Behind the Scenes" Board of Directors

The "Behind the Scenes" Foundation added **Liz Campos**, executive director of the IATSE Training Trust Fund, **Court Watson**, USA 829 costume and scenic designer and **Pat White**, president of IATSE Local 764 who is director of Education and Training, IATSE. According to IATSE, "the union behind entertainment," Watson's "design credits include theatre, opera and dance around the world," and he "has created several popular BTS holiday cards over the years. It was his focus though, on making our workplaces safer and healthier for all that led the Board to invite him to join its ranks." Court commented, "'Behind the Scenes' is so much more than holiday cards, but that is how I first engaged ▶ with the organization. While our industry is changing for the better, technical stage and motion picture workers face intense stress and pressure in our workplaces. Providing grants, mental health tools and resources, including Mental Health First Aid training and access to entertainment-literate counseling has never been more important. As we continue to work healthy, safe, respectful, inclusive, sustainable, diverse spaces in our industry, we are stronger when we are better informed how to take care of ourselves and our colleagues." IATSE is the International Alliance of Theatrical Stage Employees, Moving Picture Technicians, Artists and Allied Crafts of the United States, its Territories and Canada, a labor union representing over 168,000 technicians, artisans and craftspersons in the entertainment industry including live events, motion picture and television production, broadcast, and trade shows in the United States and Canada. More information is available at iatse.net.

THE COLLEGE CORNER

According to a recent press release from **Florida State University**, "Five of the nominated films for the 95th Academy Awards boast a Florida State University College of Motion Picture Arts alumnus on their crew." **Allison Rose Carter** was co-producer of the winning best picture *Everything Everywhere All at Once*, **Marc Ostroff** was a finance executive and **Sara Bennett Crowley** served as production manager on *Pinocchio*, which won Best Animated Feature. In addition to those former alumnus, **Brendan Murphy** was executive production manager on *Puss in Boots: The Last Wish* and **Ivette Garcia** was casting director for a Best Animated Short nominee. Ostroff also served as a finance executive for *The Sea Beast*. "We are excited again to celebrate Hollywood's big night with a live event and proud to have five nominated films that our alumni worked on," said **Reb Braddock**, dean of the College of Motion Picture Arts, in a scheduled event that took place on March 12 where the show was streamed to cheer on the five alumni. Ticket sales went to supporting students and programs within the college. More information is available at the school's web site www.fsu.edu.



Production jobs in motion pictures, episodic television, and live stage and music performance venues are opening up to graduates of film and media colleges and universities. Students are reaching out to theatrical industry unions, guilds and locals for more and more opportunities to become interns, apprentices or be hired at entry level positions as crew professionals ready to contribute to production work on film and television sets.

The Broadway Story



The Broadway League's 11th annual **High School Broadway Shadowing Program** welcomed 25 students from across various New York City public high schools to participate in this unique behind-the-scenes theatre experience. The High School Broadway Shadowing Program connects students from racially diverse and underrepresented backgrounds with industry professionals from marketing, advertising, press, technical, management, and creative teams, who share what goes in to launching and maintaining a Broadway production. ▶

"Just as there are a wide variety of shows to enjoy on Broadway, students can explore the diverse range of over 90 career options available to pursue on Broadway. We thank our partners with the NYC Department of Education's Office of Arts & Special Projects who help make the High School Broadway Shadowing Program possible so we can continue to provide access to the next generation of Broadway industry professionals," said **Charlotte St. Martin,** president of the Broadway League. Throughout the month of March (March 7-9 and March 14-16), the selected group of students were offered practical training from Broadway professionals in careers that go beyond the stage. This is the only commercial theatre program of its kind that pairs individual students with aspirations of exploring non-performance careers in the arts with a Broadway General Management team to comprehensively learn about the many components of producing a show over the course of six days. The students are brought to the shows' marketing and management meetings, taken backstage and into box offices, attend rehearsals, and meet with stage managers and other professionals working on each production.

The **High School Broadway Shadowing Program** (previously known as the High School Broadway Management Diversity Initiative) is a collaboration between The Broadway League and the NYC Department of Education's Office of Arts & Special Projects. Additional League efforts that support education in the arts include: Broadway Bridges®, The Jimmy Awards®, Careers.Broadway, The Broadway League Internship Program, The Rising Stars Professional Development Program, The League/ATPAM Diversity Initiative, and The Broadway League's Diversity & Inclusion Fellowship Program. For more information, visit www.broadwayleague.com.

California Film Commission Initiates Film/TV Tax Credit Program 3.0's Eligibility, Guidelines and Procedures

The Commission recently stated that "despite increasingly strong global competition" it "continues to welcome big-budget and independent films, including 24 new projects." According to a press release, "The 24 film projects will also generate significant post production jobs and revenues for California's visual effects artists, sound editors, sound mixers, musicians and other industry workers/vendors." California Film Commission Executive Director **Colleen Bell** added, "The program is an important tools for maintaining our competitiveness and curbing runaway production. We are working harder than ever to keep entertainment production here in California, where it belongs." The next application period for feature films will be held July 24-31, 2023. For more information, contact film.ca.gov/california-film-tv-tax credit-program.



STAGE & SCREEN QUARTERLY

We talk to people that count.

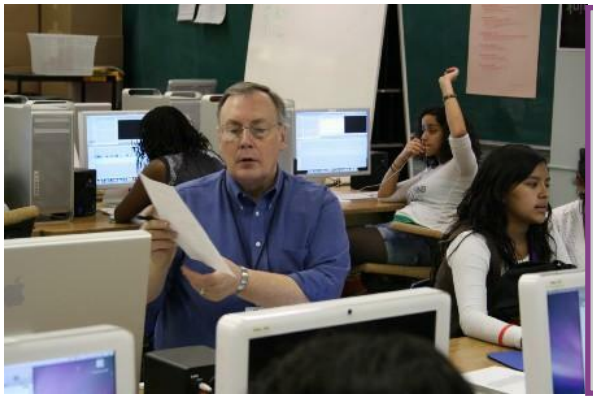
Actors' Equity Association Seeks Input for New Union Name

New York -- Actors' Equity Association, the national union representing more than 51,000 professional actors and stage managers working in live theatre, has issued a request for proposal (RFP) to guide stakeholders through a process of determining a potential new name for the union, as well as for implementing a possible name change and rebranding. The goal of a name change is to create an identity for the union inclusive of all its members, which includes not only actors but also stage managers as well as other kinds of performers.

The request for proposal is the next step in responding to a resolution passed at Equity's 2021 Convention entitled "In Solidarity, Change the Name of Our Union." The chosen vendor will work with Equity member-leaders and staff in two phases. In the first phase of work, agency will advise the Change The Name Working Group in assessing name-change readiness, conducting market and stakeholder research, developing new name options and choosing a new name, while managing communications with members and the broader industry about the process. In phase two, should the union decide to move forward with a new name, the agency will assist in developing brand assets related to the new name, including but not limited to a new logo and/or logotype, tagline, visual identity etc.

The request for proposal is open to all firms and the full RFP is available at

https://actorsequity.org/aboutequity/NameRFP.



A High School Screenwriting Class Encourages Students to Become STORYTELLERS

Sweetwater Named to Newsweek's List of Greatest Workplaces

Heather Herron, vice president of corporate communications announced that Sweetwater has been recognized as one of "America's Greatest Workplaces for Diversity 2023," a ranking list based on employee satisfaction, according to Newsweek. "Sweetwater is honored to be named to such a prestigious list," commented Chief People Officer **Jeff Ostermann**. "We work hard to create an inclusive work environment for our employees and make efforts to recruit and promote people of all different walks of life. Having a diverse workforce means a healthier and happier environment. It also allows employers access to a greater variety of talent and skills sets needed for the organization to thrive." More information is available at careers.sweetwater.com.

(See accompanying "Professionals On The Move" article about Sweetwater Sound's Mike Clem on Page 2)

Final Draft Announces Annual "Big Break" 2023 Screenwriting Contest

The screenwriting software company, based in Burbank, California, has announced its annual "international feature film and television screenwriting contest designed to help launch the careers of aspiring writers," according to a recent announcement on its web site. Early bird, regular, final and extended deadlines are listed and "Big Break" judges include executives from Paramount, Netflix, Kaplan Perrone Entertainment, Story Driven, Bellevue Productions and Good Fear Entertainment. "Rules and eligibility, ownership and industry release, and prize conditions" are detailed at finaldraft.com.

CREDITS (5 of 94)

***GRAND HOTEL* (1932)**

Fifth Academy Awards® Presentation
Producer: Irving Thalberg
Director: Edmund Goulding
Crew and Company: Metro-Goldwyn-Mayer
Screenplay: William A. Drake
Writer: Vicki Baum
Photographed by: William H. Daniels
Editor: Blanche Sewell
Music: William Axt and Charles Maxwell



Photo Credit: *S&SQ* Staff

LaGuardia Community College for Film and Television Workforce Development Program Awarded $200,000 Grant from Empire State Development (ESD) Tax Credit

According to an esd.ny.gov release, the award was "developed to incentivize job creation and training programs that support efforts to recruit, hire, promote, retain, develop, and train a diverse and inclusive workforce for New York's motion picture and television industry." Empire State Development President, CEO and Commissioner **Hope Knight** commented, "The film and television industry is an important sector of New York's economy that provides good jobs to tens of thousands of residents throughout the state. We are committed to ensuring that all New Yorkers, especially those who traditionally have been left behind, are able to get sought-after skills and training and excel in New York."

▶

Recording Industry of America (RIAA) Reports 2022 Music Revenue Growth

According to a recent press release from the RIAA, "Recorded music revenues in the U.S. in 2022 continued to grow for the seventh consecutive year. Total revenues grew 6% to a record high $15.9 billion at estimated retail value. Streaming continued to be the biggest driver of growth with record levels of engagement in paid subscriptions, continued growth in ad-supported format revenues, and growing contributions from new platforms and services. Streaming grew 7% to $13.3 billion, and comprised 84% of revenues in 2022. The number of paid subscriptions to on-demand music services grew 10% to reach a new high, averaging 92.0 million in 2022, versus 84.0 million the prior year. At wholesale value revenues grew 5% and exceeded $10 billion for the first time ever."

LaGuardia Community College President **Kenneth Adams** added, "LaGuardia Commuity College is located in Western Queens, a hub for film and entertainment production since the silent movie era. Our new relationship with Empire State Development will enable us to create workforce development opportunities for students who are interested in the film and television industry and allow us to build a strong partnership with IATSE Local 52." The president of IATSE Local 52, **John Ford** also praised the new award. "Local 52 looks forward to assisting BCC and LaGuardia in providing quality candidates to the New York production crew database . Special thanks to the Governor and Legislature in addressing these important programs," said Ford.

FOR THE RECORD

Four titles were inadvertently omitted from Hollywood's Best Picture 1927-2021 in S&SQ's January issue's back cover.

1943 *Casablanca*
1942 *Mrs. Miniver*
1941 *How Green Was My Valley*
1940 *Rebecca*

Business Notes

The International Alliance of Theatrical Stage Employees (IATSE) announced a completion of a report on VFX workers's rates and conditions. The entertainment union summarized some of its findings in the study:

- "An overwhelming majority of VFX workers feel that their work is not sustainable in the long term."
- "For VFX workers employed directly by film productions, only 12% have health insurance which carries over from job-to-job, and only 15% reort any kind of employer contributions to a retirement fund."
- "On average, 70% of VFX workers report having worked uncompensated overtime hours for their employer."
- "75% of VFX workers reported being forced to work through legally mandated meal breaks and rest periods without compensation."
- "The majority of on-set VFX workers reported conditions they felt unsafe in. A further 75% of VFX workers employed by the major film studios had no access to any employer-provided training or educational resources."
- "Only about one in ten VFX workers felt able to individually negotiate viable solutions to these challenges with their employer."

▶

INDUSTRY CALENDAR

Reel Works Changemakers Gala May 24, 2023 New York

CinemaCon2023 April 24-27 Las Vegas

Film Florida at Realscreen West June 6-8 Dana Pont, California

Film Florida Tribeca Film Festival June 7-18 New York

Actors' Equity Supports Reintroduction of PRO Act in Congress

"The PRO act will make unions more accessible to workers across the country at a time when workers at every level of the economy are looking to be organized," according to **Kate Shindle**, president of Actors' Equity Association. "This legislation will also tighten important rules around employee misclassification, which arts workers know too well can result in the loss of fair wages, workers' compensation, unemployment insurance and other crucial protections. This vote is a fundamental litmus test for any and all Congressional leaders who claim to support workers." The press release states "The PRO Act includes several measures that fight back against union-busting tactics by employers and strengthens the National Labor Relations Act."

IATSE International President **Matthew D. Loeb** commented, "No one in showbusiness should be treated as a second-class citizen and denied a voice in their workplace simply because they have three magical letters before their job title. These findings underscore not just an urgent need for VFX workers to join together and organized to address longstanding sector-wide issues, but a mandate for IATSE to deploy its resources and support this campaign unwaverlingly."

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(From Page 3) There were "resident studio teachers" Dunlap hired, who were responsible for the studio lot they were assigned to. The ratio was 1 teacher for 10 students, so when there were more than 10 minors, additional teachers were hired under the supervision of the resident teacher. If a child star wanted his own tutor, that teacher had to report to the L.A. Board of Education, follow state curriculum and file the same regular progress reports as the other studio teachers. All the studio teachers were accountable to Dunlap's office, with regular reports on attendance and academic progress. William Fox Studios was one of the first to embrace this official studio school on his lot and soon there were schools on all 9 major studio lots.

In 1929, the first issue of "Rules and regulations covering the employment of minors in the production of motion pictures" was created in agreement between the Motion Picture Industry, the Board of Education of the City of Los Angeles and the authorities responsible for issuing work permits. These rules were adopted April 1, 1929 by the Division of Attendance and Employment of Minors at 328 Chamber of Commerce Building in Los Angeles. This document included:

1. General information on process of applying for a certification to work in motion pictures
2. Rules for Casting Offices
3. Studio Suggestions
4. Information for Directors
5. Rules and Information for Teachers and Welfare Workers
6. Instructions for Parents

The Studio Teachers IATSE Local 884 first began to organize in 1936 when the studio teachers organized themselves into a group known as the Motion Picture Studio Teachers' Association.

(Continued on Page 15)

FIRST QUARTER 2023 BOX OFFICE DRAWS CONTINUES TO SHOW GROWTH AS EXHIBITOR EARNINGS RESULTS IMPROVE IN APRIL

Credit: Comscore

comscore

Studio Reported Domestic Estimates: Weekend 4/14/23 - 4/16/23

Rank	Title	Dist	Wk	Locs	Loc Chg	Estimated Friday Gross	Estimated Saturday Gross	Estimated Sunday Gross	Estimated 3-Day Weekend	% Change	Avg/Loc	Estimated Cume Through Sunday
1	Super Mario Bros. Movie, The	UNI	2	4371	28	$22,650,000	$39,150,000	$25,200,000	$87,000,000	-41	$19,904	$347,823,700
2	Pope's Exorcist, The	SNY	1	3178	-	$3,465,000	$3,300,000	$2,385,000	$9,150,000	-	$2,879	$9,150,000
3	John Wick: Chapter 4	LGF	4	3033	-574	$2,124,000	$3,495,000	$2,306,000	$7,925,000	-45	$2,613	$160,112,705
4	Renfield	UNI	1	3375	-	$3,140,000	$2,810,000	$1,820,000	$7,770,000	-	$2,302	$7,770,000
5	Air	MGM	2	3507		$2,152,377	$3,374,680	$2,193,542	$7,720,600	-47	$2,201	$33,283,550
6	Dungeons & Dragons: Honor Among Thieves	PAR	3	3324	-532	$1,965,000	$3,270,000	$2,115,000	$7,350,000	-47	$2,211	$74,070,213
7	Suzume	CRU/SNY	1	2170	-	$2,155,000	$1,640,000	$1,205,000	$5,000,000	-	$2,304	$5,000,000
8	Mafia Mamma	BST	1	2002	-	$866,940	$692,903	$485,032	$2,044,875	-	$1,021	$2,044,875
9	Scream VI	PAR	6	1288	-998	$440,000	$655,000	$360,000	$1,455,000	-58	$1,130	$106,792,852
10	Nefarious	IND	1	933	-	$505,000	$470,000	$355,000	$1,330,000	-	$1,426	$1,330,000
								Top 10 Estimates Total	$136,745,475			



Florida's "Student Showcase of Film" Competition Recognizes Student Success for Emerging Filmmakers

The 28th Annual Palm Beaches Student Showcase of Films (SSOF) Celebration honoring student success has been scheduled at the Maltz Jupiter Theatre in Jupiter, Florida on April 21, 2023. The SSOF is Florida's largest student film competition and also acknowledges "writers of digital media artists from across the state of Florida," according to a recent release from The Palm Beach County Film and Television Commission. The Commission conducts the competition so students may be "recognized as emerging filmmakers that are ready to share their stories and jump start their careers." More information is at pbfilm.com.



Photo by *S&SQ* Staff

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WE TALK TO PEOPLE THAT COUNT

(From Page 13)

The first Constitution and By-Laws were drawn up with provisions for officers. A big accomplishment was a 33.3% increase in pay rate for all Board of Education teachers working in the motion picture industry. The Constitution and By-Laws were clarified, based on the original constitution and various amendments from the minutes. The revised constitution was read, reworded, adopted, signed and 5 copies were typed and paid for. The final adoption was voted on at the July, 1940 meeting. IATSE Local 884 as we know it today was then chartered in 1960.

Further endeavor of the M.P.S.T.A. now lies mainly in the field of betterment of service. Its goal was to formulate a new handbook of rules, a handbook still in use today known as “The Blue Book”. The Division of Labor Standards had rules and regulations for minors' work and welfare, and the school district had regulations about schooling. These came together and the blue book was formed, which is continually updated and used as a resource to this day. IATSE Local 884 is proud to carry on the tradition established almost 100 years ago in our concern for the education and welfare of young people working in the entertainment industry. Title 8 laws are very specific and are laid out in our "Blue Book," a digital version of which can be downloaded on our website at https://thestudioteachers.com/3822-2/."

The 134 members of IATSE Local 884 Studio Teachers are highly certified and have earned dual California teaching credentials. We possess a wide range of teaching abilities and are experienced in the supervision and enforcement of child labor laws. We receive in-service training and attend workshops for this specialized work. We are experts in anticipating difficulties and avoiding problems, and, while our primary objective is the education and welfare of the children, we also work with companies to advise and protect. We partner together with the Department of Labor Standards Enforcement (DLSE), producers, and parents to see that laws are enforced for the benefit of the children. We are proud to have been the pioneers in this evolving program and continually work toward protecting the health, safety, and morals of all minors working in the entertainment industry.

James Carmicle

Certified California Studio Teacher

Publisher

Stage & Screen Quarterly







The studio teacher, in addition to teaching, has a responsibility for caring and attending to the health, safety and morals of minors under sixteen years of age for whom they have been provided by the employer, while such minors are actively engaged or employed in any activity pertaining to the entertainment industry and subject to these regulations. The studio teacher shall be aware and interpret such factors relating to the well-being of a minor such as:

- working conditions
- physical surroundings
- signs of minor’s mental and physical fatigue
- demands placed upon minor in relation to minor’s age, agility, strength, and stamina

(continued on Page 16)

IATSE Local 884 Advocating for Child Actors

(from Page 15)

The studio teacher may refuse to allow the engagement of a minor on a set or location and/or may remove the minor therefrom, "if in the judgment of the studio teacher, conditions are such as to present a danger to the health, safety or morals of the minor". No minor under the age of sixteen may be sent to wardrobe, makeup, hairdressing, or employed in any manner whatsoever unless under the general supervision of the studio teacher.

As studio teachers we represent the eyes and ears for the California Department of Labor Standards Enforcement (DLSE). We ensure that productions are abiding by Child Labor law protections under California Title 8 code. The laws include limiting minor work hours based on their age and ensuring they are given a minimum of 3 hours of school each day when they are working on a production. Title 8 laws are very specific and are laid out in our "Blue Book".

As studio teachers, we are not only educators but advocates for minors' safety and welfare on production sites in CA and around the world. Anytime a minor travels outside of California working for a California based production, then we also must travel with them providing their education and welfare while they are working in other states or countries. Parents are also required to be present whenever a minor is working on set. They must be within sight and/or sound of their child at all times.

Local 884 studio teachers receive extensive training and workshops preparing them for on site work in all scenarios within the entertainment industry. Before becoming eligible for membership of Local 884, studio teachers are required to attend at least 2 workshops ranging on topics including child labor laws, protocols on set, as well as best practice training so teachers are prepared to handle any scenario on set.

Studio Teachers are responsible for verifying that each minor on set has a current Entertainment Work permit issued by the State of California. Permits are currently applied for online by the minor's guardian and issued via email by the state. Applicants for entertainment work permits for minors between the ages of 14 and 17 must also complete sexual harassment prevention training before obtaining a work permit. Permits may be issued for the standard period of six months with a full application, or for ten days for new applicants in rushed circumstances (for a fee).

(Continued on Page 17)





(From Page 16)

Additionally, a permit to employ minors in the entertainment industry is required of any individual or business entity that intends to employ an artist or performer under the age of 18 in the state of California. The permit is only valid as long as the business owner or business entity has a valid workers' compensation insurance policy. The permit must be renewed when the workers' compensation insurance policy is renewed or if the workers' compensation insurance changes.

CA Labor Code currently prohibits persons who are required to register as sex offenders from representing or providing specified services to artists or performers less than 18 years of age. Any person who performs specified activities for minors in the entertainment industry must apply for and obtain a Child Performer Services permit from the Labor Commissioner's Office.

In addition to the law, Studio Teachers rely on Safety Bulletins researched, written, and distributed by the Industry-Wide Labor-Management Safety Committee for use by the motion picture and television industry. Safety Bulletins are guidelines recommended by the Safety Committee. Modifications in these guidelines are sometimes made, as circumstances warrant, to ensure the safety of the minor cast.

Local 884 maintains a library of resources and links for production, parents, and minors at https://thestudioteachers.com/resources-forms/.

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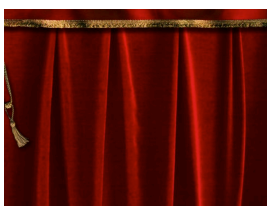



(from Page 17)

Our current president, Laura Galinson: I started out on an inspirational path to become an advocate for minors in foster care. A dear college professor advised me to become a teacher to have a personal impact on the next generation. Through my husband, Kieran Valla, who is a producer/writer/director, I discovered studio teaching which, as time would tell, is the perfect niche career for me. I've had the honor of teaching young artists on several print campaigns, press junkets, commercials, tv series and feature films. The entertainment industry's work environment is very special and specific in that a crew on a set is likened to players on a professional sports team. There are a variety of departments who are all working towards the common goal of implementing the vision set forth by the creatives. This type of environment suits me well. I enjoy every day of work, no matter the project, and I get so much joy out of being on set with young performers. It's a lucky career to have. That sentiment is shared amongst my colleagues in the union of studio teachers.

I've been a studio teacher for approximately 9 years and became an 884 member about 8 years ago. I began my service to Local 884 in 2018. I ran to serve as the Recording Secretary on 884's executive board as many colleagues had encouraged me to get involved in leadership. I figured the RS position would afford me the best opportunity to observe and learn about all the positions and their responsibilities. In 2022, I became President of Local 884. I regard the position with deep respect and I take great care of the responsibility that has been entrusted to me by our membership. As the newest president of local 884, I've strived to lead with decorum, mutual respect and kindness. The executive board and our locals membership is dedicated to the success and progress that is on the horizon for Local 884.

Our teachers - Our members are all remarkably passionate about the art of studio teaching and their contribution to the craft of entertainment. Educating young actors is an incredibly important element behind the scenes that few audience members are aware of. Our teachers have mastery of science, math, literature, history, foreign languages, and arts curricula. Young performers rely on our educators, sometimes entirely, as their sole academic instructors. Our members provide young artists instruction in their core curriculum but also expose them to classic works of literature and plays they wouldn't have knowledge of without an educator. Local 884 is the smallest of the IATSE unions in members..however, the saying goes 'good things come in small packages' and 'small can still mean mighty'. Local 884 is both: good & mighty. The local's members are active volunteers on all committees, and several members petitioned to create some of these specialized committees that they chair. Local 884 has an Education committee, a Looking Ahead committee, & Famous Fone Friends committee, all of which are member-created committees dedicated to various philanthropic causes which all have the ultimate goal of helping minors. 884's constitution also includes a standing Safety/Seminar committee and a Health/Welfare committee, both chaired by members.

Our organization is small, but we do have one staff member, the union's Business Agent. The BA is a vitally important position as they represent the union at all contract negotiations, check all new hire reports, and make sure that the collective bargaining agreement is followed by producers. Most Local's have multiple BA's but given 884's size we are limited to one. However, our one BA has a strong impact. Only a year in the position, our current BA, Joshua Fuks, has forged relationships with some of the more influential players in the entertainment industry. He has represented 884 well to the International IATSE leadership and has diplomatically handled filing grievances for violations of the CBA. It's a consequential job which requires balance and BA Fuks is fulfilling the position increasingly well.

(continued on Page 19)

(From Page 18)

Studio teachers are educators to minors working in the entertainment industry. As studio teachers, we have two teaching credentials, elementary and secondary, and are responsible for teaching all subjects and grades 1st through 12th. No matter what grade of student we are working with, we work closely with their school and teachers to maintain academic progress while they are working on set. Every day minors work on set, they are required to work on their education with a studio teacher for three hours. During this time, the studio teacher becomes the primary educator and works with minors to complete their academic courses. It is a balance between school and work as the three hours might not be consecutive, broken up by time filming scenes.
Not only are studio teachers educators for every subject and every grade, we also report back to schools about student progress. We update their teachers with what work the minors have completed and issue school reports which are not only reported to the school, but also reported to the minor's guardian. Teamwork between the studio teacher, production, school, minor, and guardian makes everything possible.

Working conditions of minors cover a broad spectrum of issues including working time, hours of work, rest periods and work schedules, and the physical and mental pressures that are a considerable part of the workplace environment. The law ensures minors receive 3 hours of education and restricts work time/total time at the workplace depending on their age, as well as 1 to 2 hours of rest and relaxation, and a 30 minute meal.

Physical circumstances are the setting in which the minor is working. Most often, minors will be working in a studio/stage setting or an on-location setting. When at a stage or studio setting, Studio Teachers preview the surroundings to ensure it is safe. Equipment, cords, and construction needs to be secured in a way that the minors are not put in danger. Physical factors on an on-location setting can include filming in a heavily traffic area, extreme temperatures, or inclement weather, which the Studio Teacher must use their discretion to ensure is safe.

Also considered is the atmosphere on set. This includes the dynamics of the cast and crew when the minor is present. Studio Teachers are attentive to what dialogue cast and crew use with, or in the presence of, minors to ensure the content of the conversations is appropriate and that the minor’s morals are never compromised.

Every production brings its own unique set of working conditions and physical circumstances. It is with experience that Studio Teachers learn how to communicate concerns with production and make adjustments to ensure the minors are protected.

(Continued on Page 20)







(From Page 19)

As studio teachers, we are responsible for monitoring the mental and physical fatigue of the minors on set. It is our duty to make sure the minors are not overworked, and have breaks throughout the day. We can pull them from the set if we see that they need a break, whether it is physical or mental exhaustion. Acting can be physically and, depending on the material, emotionally demanding as well, and the minor may need to step outside, get fresh air, and have some water before going back to shoot a scene. Studio teachers on set need to be aware of how the minor is feeling and advocate for them. A lot of times minors and their parents do not want to say “no” to the production, but we are there to say no if need be, and to make sure the minor is safe both mentally and physically.

There are many demands placed on minors such as work, school, posting for social media and appearing at certain events to promote whatever project they are working on. It is extremely important for studio teachers to oversee all of this and make sure it is all within the parameters of child labor laws.

The small group of Studio Teacher/Welfare Workers in the motion picture and television world play an important part in keeping a normal atmosphere of school and play for thousands of children used in the industry.

*Written as a collaborative effort of the IATSE Local 884 executive board, Business Agent, and input from members.









(The following material available to the public at www.icg.600.com is furnished with the permission of the ICG and is subject to change.)

Q. What are the benefits of prospective members joining the Local 600 ICG Union?

A. The Local 600 ICG web site details that members can receive

- "The best medical coverage in the entertainment industry"
- "Two employer-funded retirement programs"
- "Premium pay for overtime"
- "Travel, housing and per diem for location shoots"
- "Contract safety and health protections"
- "Union and legal representation"

and further states "The primary job of the IATSE is to negotiate the contracts under which we all work and to protect members' safety and well being from producer exploitation. It also provides a means of receiving pensions and continuous healthcare, despite working for a variety of employers. This is a rarity in a freelance industry, and we are fortunate to have well-funded pension and health plans, which are among the best benefit packages to be found anywhere in the country. The Motion Picture Industry Pension and Health Plans remain strong because of residuals from IATSE-made films, which are licensed into secondary markets".

Additional benefits include the Guild's Publications, the *ICG Magazine* that "highlights members' achievement and skills," and weekly newsletters with "regular weekly update with information about contracts, guild news and important information all members need to know including The Available List, The Health Preserver List, Training and Technical Seminars, networking events, AFC-CIO Union Plus Benefits, movie screenings, scholarships, the Emerging Cinematographer Awards, annual publicists awards luncheon and political action."

Q, What health and safety resources and training events does ICG 600 offer for their members and can you provide a daily safety checklist for crew members?

A. According to the ICG 600 website, the healthy and safety resources include the following cautions:

"The single most dangerous thing any crew member will deal with most days is driving home tired. Does your production provide safety hotel rooms, safe rides home and back, or reimburse taxi rides?

Each studio has different guidelines which they don't publish. You need to ask what their guidelines are and hold them to it. What are the parameters? Do they kick in at a certain time each day (11pm?) or at a certain length of day (12 hours?). Most studios already have these rules in their human resources department.

If you can't get the answers from production, call your business rep and ask them to contact the studio safety rep, or call the studio safety hotline yourself."

Other concerns include permits and pose the questions: "Does production have one? If so, does the permit specifically state that crew can be on the actual street, railroad track or other potentially dangerous area that is near the designated address for the permit? Is there anything specific scheduled for that day that needs to be addressed for safety (stunts, cranes, weather conditions, etc.). Have the Safety Bulletins been distributed? What is your studios policy on the Daily Safety Meeting? Is it reported on your PR that there is a Safety Meeting Daily for the Studio but not actually done in practice? What are the Safety Meeting requirements that the studio has in place for your job?"

More about safety on the ICG 600 web site:

"Where are the hazard materials listings posted for your location? Where are they posted on each truck? (even a camera truck has hazardous materials on it). Are they accurate and current? This is an OSHA requirement for the safety of first responders so they know what materials they are walking into when performing a rescue operation, point out the fire exits and where the fire extinguishers are (if applicable). Are they in working condition and not expired? If on stage explain that fire lanes need to be kept clear so in case of a fire people can feel along walls to the exits, explain where people will meet in case of an emergency (across the street, the next stage over, etc – check with the 1st AD to be certain), who is First Aid & CPR trained on your crew? Do you have a medic on set daily, or only with stunts or child actors? Do you know the procedure for reporting accidents and when they happen and how to fill out paperwork, report to the union, and have support at the hospital and with your medical needs if necessary? Who are the supervisors and heads of department and members in other locals that have your back? Know who takes these things seriously on your crew. Create and foster these relationships. The bottom line is if you own it and make sure you and every crew member in your department knows the answers to these questions for every location or stage that you shoot at every day, you will be safer. Be Safe. Be Heard. Speak Up. SAFETY IS NO ACCIDENT"

Q. Can you share the mission statement for ICG 600?

A. "To fight effectively for fair wages, sustainable benefits, a safe workplace, respect for craft and retirement with dignity for our members and their families using every tool at our disposal. Success requires us to promote solidarity within our membership and the greater IATSE, to establish and reinforce alliances and bonds that strengthen the larger labor movement and to build coalitions with other groups that share our values and support our initiatives. Every decision made, every dollar spent, and every initiative launched by our elected leaders and staff should be directly linked to the pursuit of that goal. We will pursue legislative and regulatory solutions when contractual solutions are insufficient. Subject matter expertise, strategies and fact-based analysis will be applied to all decision making. The resources provided by the members will be expended and aligned with the priorities set by them. Our commitment to clear, open, and respectful communication and personal and organizational accountability is integral to achieving this mission and advancing these labor principles."

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Academy's "Gold Rising" Program Offers Opportunities for Students to Familiarize Themselves With Industry Careers

"Gold Rising": Academy's outreach program for aspiring company and crew members in our industry.

S&SQ: How specifically do Academy Gold Rising Students interact with sponsors and partner companies to seek opportunities for future success in the industry?

Shah: Once an intern graduates from the Academy Gold Rising Program, we tell them they are "GOLD FOR LIFE" via our Gold Network Alumni program, which encompasses six early career and mid-career talent development and inclusion initiatives. This alumni network provides community as well as continued access to events, screenings, job opportunities from our partners and sponsors, mentoring, career workshops and career trajectory support, and of course, access to Oscars week activities. To create that continuum for our alumni, we build and deepen relationships with our partners, with a shared mission of expanding opportunity for talent in the film industry. Some examples include paid production assistant programs, opportunities to meet hiring managers, executives, and creatives, first looks at early career and mid-career job opportunities, workshops, and pitch sessions with 1:1 feedback, and writers and animation programs.

S&SQ: Who are the Academy executives and industry professionals chosen to lead the Academy Gold Rising program and what are some of their mission objectives?

Shah: A whole village of industry professionals make Academy Gold Rising happen. Bettina Fisher, senior director, early career talent development, and I have been leading the program for the past three years and now Bettina is running lead while I am now the senior director, inclusion partnerships and alumni engagement. Our department is led by Jeanell English, EVP of Impact & Inclusion and Kendra Carter, VP of talent development & inclusion initiatives. Manager, Early Career Talent Development Tracy Dillon also contributes significantly to the program. Academy staff members Dani Gregorie, Courtney Arguello, Michael Manuel, and Jessica Kahle support Gold Rising as well. Our main mission is to provide creative individuals of diverse backgrounds access and resources to achieve their career pathways in filmmaking. The Gold Rising initiative ultimately helps cement, strengthen, and clarify long-standing but independent efforts to address concerns of accessibility and opportunity for underrepresented communities. Our objective is to ensure support and access through every career level by investing in the inclusive future of this industry.



IN MEMORIAM

Williams, Cindy 75 Actor

Dillon, Melinda 83 Actor

Stevens, Stella 84 Actor

Belzer, Richard 78 Actor, Comedian

Bosson, Barbara 83 Actor

Welch, Raquel 82 Actor

Presley, Lisa Marie 54 Singer and Songwriter

Lollabrigida, Gina 95 Actor

Beck, Jeff 78 Guitarist

Shorter, Wayne 89 Jazz Musician

Rossington, Gary 71 Guitarist

Sizemore, Tom 61 Actor

Mattinson, Burny 87 Animator and Director

Reddick, Lance 60 Actor

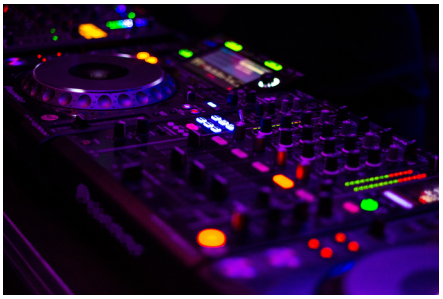
Caldwell, Bobby 71 Singer

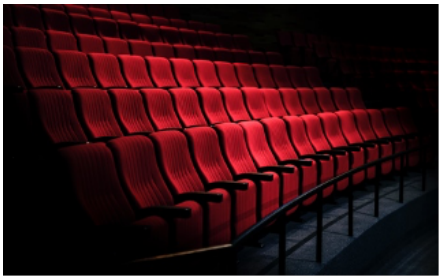
Stein, Seymour 80 Music Industry Executive

Sakamoto, Ryuichi 71 Oscar-Winning Composer

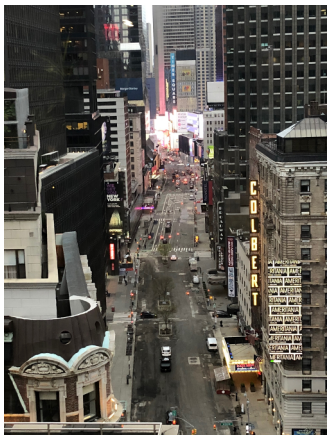
Blackwood, Michael 88 Documentarian











FOREVER MISSED BUT NEVER FORGOTTEN

Actors, Comedians, Singers, Songwriters, Guitarists, Animators, Directors, Documentarians, Industry Executives and Musicians





