

# PEGBOARD

ANIMATION GUILD AND AFFILIATED ELECTRONIC AND GRAPHIC ARTS  
Los Angeles, California, August 2014

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## WAGE SUPPRESSION

At the General Membership meeting held in the evenings of July 28th, Dean Harvey of the law firm Loeff Cabraser Heimann & Bernstein (<http://www.lieffcabraser.com/>) spoke to a packed room about the wage suppression litigation that is now entering its end phase in the bay area, and what the take-aways have been.

In 2009, the Department of Justice commenced investigating Adobe, Apple, Google, Intel, Intuit, Lucasfilm and Pixar for collusion in suppressing the wages of tech and creative workers at those companies. The DOJ settled their investigations without monetary penalties, but the civil lawsuit continued.

It's come to light that Disney, DreamWorks, and other studios may have participated in a similar wage suppression cartel, and our members have been interested in the Guild taking action on behalf of those who may have been damaged by having their compensation suppressed unlawfully. To that end, the Guild is asking anyone who worked at DreamWorks Animation, DisneyToon Studios, or Walt Disney Animation Studios at any time during the past ten years or so to contact Steve Kaplan ([skaplan@animationguild.org](mailto:skaplan@animationguild.org)) with a summary of your work situation and contact phone number and/or e-mail. Expect a reply with further questions shortly thereafter.

If you have any questions or concerns regarding the above matter, please email Steve Hulett ([shulett@animationguild.org](mailto:shulett@animationguild.org)) or Steve Kaplan via email or by phoning the Guild office (818-845-7500).

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## Look for the 2014 Wage Survey in the September Pegboard!

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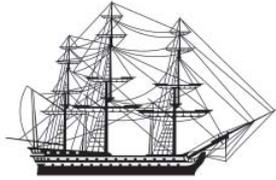


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IATSE LOCAL 839



# Vanguard®

## TAG 401k Transition To Vanguard

By the time this edition of the Pegboard goes to print, the switch to Vanguard as the TAG 401k Plan administrator should be complete. Plan participant funds have been transferred to their new Vanguard accounts. Unless specified otherwise, those accounts are made up of “Age Appropriate” Vanguard Target Retirement Funds based on the age of the participant.

The Guild website has been updated to provide information to participants and interested parties throughout the transition process. We have a “Transition Page” (<http://animationguild.org/401k-conversion/>) with all pertinent information and documents that were sent by Vanguard. On the 401k Forms page (<http://animationguild.org/401k-forms/>) we now have the new Vanguard enrollment, beneficiary and rollover forms available.

Access to the Vanguard site is available at <http://839iat.se/401k-vanguard>. Any participant visiting the Vanguard site for the first time will need to register at this link: <http://839iat.se/vanguard401k-register>.

Any questions about the TAG 401k Plan switch to Vanguard should be directed to Marta Strohl-Rowand ([marta@animationguild.org](mailto:marta@animationguild.org)) or Steve Hulett ([shulett@animationguild.org](mailto:shulett@animationguild.org)) via email or by calling the Guild office at 818-845-7500.



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## Of Surveys, Work, and Wages

We now have a 30.3% return rate from survey forms issued. This is, by a country mile, the highest return rate we've had since the 1990s, and will mean after we tabulate all the numbers, there will be a good overview of animation wages in and around Los Angeles.

The last few weeks, I've been asked where I think wages are. My answer, I think they're up from '13, because there's a hell of a lot more work around town. But how much? That will be known when we crunch some numbers.

But there's still abuses going on. We get reports that some studios with Animation and Editors Guild contracts are having board artists work on animatics (the Editors Guild's jurisdiction). And there are still tight schedules, uncompensated overtime, over-long board and design tests, etc. etc.

In short, some things haven't changed from the days when Depression-era cartoon studios had applicants work free for a week or three (you know, to "show what they could do") before getting put on payroll.

But it was the **freaking Depression**. And there were no rules against that kind of crap. And now there are. But un-enforced laws/rules/regulations (or whatever) are like having no laws/rules/regulations at all.

Steve Kaplan and I have talked to board artists and designers at some signature studios over the past few weeks, and whattayaknow? There are abuses going on there too. (Who would have thought?) Extra-long workweeks, lower pay and all the usual things that make America what it is today: A fine, bare-knuckled corporatist state, out to drive the best bargain -- for the conglomerates -- possible. Just ask the wage-suppression crowd up in the Bay area. They'll tell you.

*-Steve Hulett*



# Mentoring

I've been very lucky in my career to be able to mentor a number of fellow artists. Sometimes it's just about providing a second set of eyes to see their work and how it might be improved. Other times it's about how to get to that next step in their career, or to find a new skill in their relationships with coworkers. So often the conversation takes this form: "You're very good at what you do; you wouldn't be here if you weren't. However, the thing you need to build on is this..." And the answer has nothing to do with your artistic or technical skill, but with (for lack of better words) playing well with others.

It's those sorts of "soft skills" that can make the difference between succeeding at a company and just getting by. They don't formally teach these things in school; you're just supposed to put your head down at work, and maybe occasionally work on a group project. But it ends up being a critical part of being someone that other people want to work with. And it's the skill that will serve you best when

As you get deeper in your career, you may experience setbacks, or get a new perspective on what it is to work in the industry. These too are valuable experiences you can share with the folks that are new to the business. And for many of us this includes an understanding of what the union is about.

It's important to communicate about what the union can do, and what it can't. Sometimes things happen in our industry that we can do nothing about. But in other cases where the rules have clearly been broken, the union can be an advocate for employees. And ultimately the union manages the health and retirement benefits that help to make a career in a volatile business possible for the long term.

So talk to your coworkers. If they don't come to meetings, tell them a bit about happens there. It was a mystery to me before I started attending. Now I understand that a small group of staff and volunteers works very hard to try to do as much to support animation artists as they can. That's an important message to communicate to newcomers. And when election time rolls around, it's important to tell them that they too can be of service.

*-Nathan Loofbourrow*



## More On Leverage

The National Collegiate Athletic Association (NCAA) Board of Directors has recently considered allowing the five biggest conferences autonomy in creating rules that would give “enhanced benefits to student athletes”.

Major college sports programs could take a significant step today toward sharing their wealth with the student-athletes whose performances help line their coffers.

The plan would let the schools in the Pac-12, the Big 12, the Big Ten, the Atlantic Coast Conference and the Southeastern Conference set their own rules relating to student-athlete benefits without approval of the nearly 300 other Division I schools.

The biggest [benefit] is that [a] school could make [an] athletic scholarship “whole” — studies show that many of these scholarships often come a few thousand dollars short of covering the actual cost of going to college. Another possible benefit is improved health care. Critics say athletes aren’t properly covered, which can be a real problem in violent sports such as football.

- <http://839iat.se/npr-ncaa-board>

The Board of the NCAA didn’t bring this to a vote without some careful consideration. If enacted, this will bring major changes to how student athletes are treated and could cost the universities involved some big-time money. So, why would something like this even be considered?

Maybe it had something to do with the student athletes thinking about banding together to make conditions better for themselves?

In a historic vote, Northwestern football players cast secret ballots Friday on whether to form the nation’s first union for college athletes -- a decision that could change the landscape of American amateur sports.

“We’re one step closer to a world where college athletes are not stuck with sports-related medical bills, do not lose their scholarships when they are injured, are not subject to unnecessary brain trauma and are given better opportunities to complete their degree,” said former Northwestern quarterback Kain Colter, who helped lead the effort with the help of the United Steelworkers.

- <http://839iat.se/espn-NU-unionize>

It’s hard to imagine the NCAA came to their decision to better the lives of student athletes through the goodness of their hearts. Maybe it’s my few years as a union organizer that are taking their toll on my view of the world, but this feels more to me as a method to pull people away from their position on collective action.

Which isn’t as bad as it sounds. If all it took is the threat of collective action to enact meaningful changes, we’d all be living in a better world. While I’d argue the few benefits currently being offered the students are far outweighed by the long-term benefits of having a collectively bargained agreement to revisit at regular intervals, leverage being used to make meaningful change is not something that should go without being acknowledged.

In our world, if all it took was the threat of artists going union to get the same benefits and protections of a union contract, there wouldn’t be the need for organizers like me. Until that time comes, I’ll gladly do my part to bring those changes to those who are willing to work with me.

- Steve Kaplan



## *Save Your Paystubs!!*

Your paycheck stubs carry much needed information! They can serve as proof of employment for CSATTF when getting approved for reimbursement as well as records of your 401k deposits. Keep your paystubs in a safe place for as long as you can! They can help out when you least expect it!

# GET TO KNOW YOUR EXECUTIVE BOARD

## Bronwen "Bronnie" Barry

### **Where are you working and what are is your job title?**

I'm currently working at Disney Television Animation as a Storyboard Revisionist on "The 7D"

### **What brought you to the industry?**

While pursuing my Bachelor of Fine Arts degree at USC in the mid 70's, I had thought of going into courtroom illustration.. But when I researched it I found out how obsolete it was becoming; and what work there was, was done by a handful of experienced veterans,(which is true to this day) so I ditched that dream fast. As for getting into animation, I kind of fell into it through happenstance. My mother had been working in Ink and Paint for a time at Hanna Barbera, and about a month after my graduation she'd been told they needed extra help in that department .Hey- I had an art degree and they needed people who could hold a paintbrush, so I got the summer gig. .It was there that I learned about an evening training class the studio was offering..I showed my drawing portfolio, was accepted, started in Sept 1977, and was hired as an in-betweenener in February 1978. It was through this on-the-job immersion that animation really started to grow on me; not only as a livelihood, but as an artform.. I learned a lot about it from colleagues, from books, studying vintage film and taking classes; and best of all, from working WITH some of the greats from the Golden Age, like Irv Spence, Dave Tendlar, Ed Ardaal and Hal Ambro.. I even got to hang out with Tex Avery!

### **Where would you like to end up in the industry?**

Though I've never been particularly ambitious,(or: what I really DON'T want to do is direct) I have survived 37 years in this biz doing everything from painting cels, to key cleanup, to character design ,character and BG layout, and story board revision ..I even somehow managed to keep my skill sets technologically current and love working digitally. I'm extremely grateful for my good fortune so, and would ideally like to stay in board revisions. I've always loved the collaborative nature of this industry—and nowhere is it more so than in storyboard.

**In total number of years, how long have you served on the Executive Board?**

21 years.

**Being on the Executive Body of a labor organization carries responsibilities and duties. What inspired you to be a part of TAG's executive team?**

Both my parents were members of entertainment unions, (Dad was S.A.G, Mum was M.P.S.C. 839, now known as T.A.G.) so I was raised knowing and appreciating the value of union benefits and the importance of labor solidarity. I also thought it would be interesting to be part of the executive decision making process. I wanted to learn more about how it all worked. Indeed, these past twenty years have been a great education.

**What would you like to accomplish in your term as an Executive Board member?**

Though my personal focus may be on issues affecting us all as we age in this industry, the efforts of the Guild, I believe, should be and are collaborative. Together we get a helluva lot done. For me it's essential to encourage younger members to become involved, to be there for any members who need info or updates, and to be sure that I'm voting for and working in their best interests.

**Do you have any words for the subscribers of the Pegboard.**

I recommend that at some point in your career, you commit to some kind of Guild involvement. Whether you're a candidate for the e-board, a delegate at an IA convention or a contract negotiating committee member, it's all invaluable experience, I guarantee you

**BOOKMARK  
THE TAG BLOG**

[animationguildblog.blogspot.com](http://animationguildblog.blogspot.com)



# This Month in Animation History

by Tom Sito

Aug. 1 1981 - MTV first goes on the air, rock videos 24 hours a day. The first rock video played was of a song by a British New-Wave Band called "The Buggles" entitled "Video Killed the Radio Star." MTV goes on to produce a number of animated shows like *Beavis and Butthead*, *Aeon Flux* and *Celebrity Deathmatch*.

Aug 2, 1986 - Studio Ghibli's *Castle in the Sky* premiered.

Aug 5, 1924 - The first Little Orphan Annie comic strip drawn by Harold Gray premieres.

Aug 5, 1995 - CGI revelers trash the Richard Nixon Presidential Library for their annual Siggraph Party.

Aug 6, 1991 - Tim Berners-Lee of CERN in Zurich announced the World Wide Web.

Aug 6, 1999 - Brad Bird's *The Iron Giant* went into wide release.

Aug 7, 1979 - **THE RUNAWAY WARS** - The Animation Guild, Local 839 IATSE called a citywide strike against studios sending animation work overseas.

Aug 8, 1942 - Walt Disney's *Bambi* premiered.

Aug 9, 1930 - Max Fleischer's cartoon *Dizzy Dishes* introduces Betty Boop.

A singing star named Helen Kane sued Fleischer claiming that they stole the signature Boop-Ooop-a-Doop from her, but the case was thrown out when it was revealed Kane had stolen it herself from an African-American singer. Betty was supposed to be a dog character to match her male counterpart Bimbo, but animator Grim Natwick had done a lot of drawing of girls in Paris and New York and turned the character into a saucy little flapper.

Aug 10, 2001 - WB's *Osmosis Jones* premiered.

Aug 11, 1934 - Mickey Mouse cartoon *Orphan's Benefit* premieres. It's the first cartoon where Donald Duck lost his temper and did his fighting stance. This is also the cartoon Dippy Dog was called by his new name- The Goof, or Goofy.

Aug 12, 1951 - Bob McKimson's Warner Bros short *Hillbilly Hair* premieres. The short includes the long routine animated by Emery Hawkins where Bugs Bunny takes over calling a square dance and uses it to torture two twin brother hillbillies who are after him.

Aug 13, 1941 - The first animator, James Stuart-Blackton, was run over by a bus on Pico Blvd. <http://83giat.se/first-animator>

Aug 12, 1946 - MGM cartoon *Northwest Hounded Police*, the short in which Tex Avery perfected the "Tex Avery Take" premieres.

Aug 13, 2004 - Craig McCracken's *Fosters Home for Imaginary Friends* debuts.

Aug 15, 1843 - Tivoli Gardens opened in Copenhagen. One of the oldest amusement parks in the world. King Christian said "When people are amused, they don't worry about politics." Hans Christian Andersen was a frequent visitor. Walt Disney visited to get inspiration for Disneyland.

Aug 15, 1885 - Sir Richard Burton completed his translation from medieval Persian of *One Thousand and One Arabian Nights*. There had been earlier attempts like a French edition in 1809, but Burton's edition introduced the west to Aladdin and his magic lamp, Sinbad the sailor and Scheherazade.

Aug 15, 1935 - Twentieth Century Pictures and Fox Pictures merge to become Twentieth Century Fox.

Aug 16, 1942 - Terrytoon's short "The Mouse of Tomorrow" debuts. The first production to show Mighty Mouse.

Aug 17, 1941 - **EL GRUPO**- Walt Disney and his artists arrive in Rio on a ten week goodwill tour

of South America, underwritten by a \$70,000 government grant. President Franklin Roosevelt was worried that some South American countries might be sympathetic to the Nazis, forcing the U.S. to worry about her backdoor. So FDR sent Nelson Rockefeller to give the Latin American countries whatever they wanted to keep them out of the world war. Among other things, they wanted Donald Duck. Federal mediator Stanley White made an arrangement with Roy Disney stating that if they got Walt out of town, they could settle the Disney animators strike. The name comes from hotel footmen in Buenos Aires paging the artists as "El Grupo Disney!" The films *The Three Caballeros* and *Saludos Amigos* are inspired by the trip.

Aug 17, 1984 - The Walt Disney Company informed its chairman Ron Miller that they wanted his resignation. Disney had fallen to 14th in film box office by that time. Within two years of Roy Disney and Michael Eisner taking over, Disney was number one.

Aug 17, 1986 - John Lasseter's award winning short *Luxo Jr*, premiered at Siggraph'86 Dallas.

Aug 20, 1982 - Ralph Bakshi's film *Hey Good Lookin'* premieres.

Aug 22, 1929- Walt Disney's first Silly Symphony, *The Skeleton Dance*, premiered.

## THIS MONTH IN ANIMATION HISTORY

(continued from page 11)

Aug 22, 1942 - Tex Avery's first cartoon for MGM, *The Blitz Wolf* premiered.

Aug 23, 1994 - Jeffrey Katzenberg announced he was leaving Disney.

Aug 24, 1942 - Walt Disney's film *Saludos Amigos* received its world premiere in Rio De Janeiro, Brazil.

Aug 24, 2011 - Steve Jobs announced he was resigning his positions at Apple, Pixar and Disney due to his failing health.

Aug 26, 1918 - 17 year old Walt Disney faked his parents signature in order to enlist to fight in World War I. Assigned to the ambulance corps, he arrived in Europe as the war was ending.

Aug 26, 1980 - Director Tex Avery died after collapsing in the parking lot of Hanna-Barbera.

Aug 27, 1968 - Former master animator Bill Tytla's request to return to Disney was turned down. The artist who animated Grumpy, Dumbo and the Devil on Bald Mountain even offered to do a free "trial animation test" to show he still had it. Disney exec W.H. Anderson replied "We really have only enough animation for our present staff." Bill Tytla died later that year.

Aug 29, 1953 - Warner's *Cat Tails for Two* introduces Speedy Gonzales. He was named for the nickname of assistant animator Frank Gonzales, who was one of the faster artists on the team.

Aug 29, 2004 - Atomic Betty debuts on Teletoon.

Aug 30, 1975 - Ralph Bakshi's film *Coonskin* debuts. Bad boy Bakshi's portrayal of African-American urban violence was deemed so offensive to civil rights groups like C.O.R.E. that it caused the first riot ever at the Museum of Modern Art. The film was retitled on video "Streetfight".

Aug 31, 1935 - Disney cartoon *Pluto's Judgement Day* debuts.

Aug 31, 1938 - Walt Disney puts ten thousand down to buy 51 acres on Buena Vista Street in Burbank. He will build his modern studio there.

Aug 31, 1946 - Looney Toon short, *Walky Talky Hawky*, the first appearance for Foghorn Leghorn. The character was based on a Fred Allen radio character 'Senator Clayton Langhorn' that poked fun at bombastic Southern conservative politicians.

Aug 31, 1948 - Disney's *Melody Time* premiered.

**August Birthdays:** John Randolph Bray, Don Hertzfeldt, Gene Deitch, Ladislav Starevitch, Rene' Goscinny, Stephen Hillenberg, Dom Deluise, Bill Scott, Jack Warner, Joanna Cassidy, Dr. Alexander Schure, Stan Freeberg, Mamoru Oshii, Steve Wozniak, Saul Steinberg, Gary Larson, Otto Mesmer, Grim Natwick, Hal Foster, Sam Goldwyn, Alan Reed (*the voice of Fred Flintstone*), Friz Freleng, George Herriman, Oscar Grillo, Kirk Wise, Tim Burton, Charles Solomon, Jack Kirby, Robert Crumb

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**Silver Drawing Academy (SDA)** is proud to be a part of CSATTF Skills Training Grant Reimbursement Program.

Silver Drawing Academy was founded by **Stephen Silver**, a character designer in the animation industry for almost twenty years designing shows such as Disney's **Kim Possible**, Nickelodeon's **Danny Phantom**, **Clerks** the animated series and many more.

**Silver Drawing Academy** is driven by the goal of helping you improve your drawing ability through live instruction located in Sun Valley, California. Additionally, it will teach the business of art, what it takes to become an independent artist in this exciting emerging market, how to take control of your career to create your own path, how to develop the skills and mindset to communicate with clients, and what it takes to work in a studio environment. Basically, everything you need to **IGNITE YOUR PASSION!**

### **Upcoming Classes**

#### **Character Design:**

*August 11 – October 6*

*October 20 – December 15*

#### **Caricature Figure Drawing:**

*August 13 – October 8*

*October 22 – December 17*

To reserve your seat, please visit:

[www.silverdrawingacademy.com](http://www.silverdrawingacademy.com)

E-mail: [info@silverdrawingacademy.com](mailto:info@silverdrawingacademy.com)

To join the mailing list of upcoming events and workshops:

<http://eepurl.com/LUDzf>

# Gallery 839

## August Show

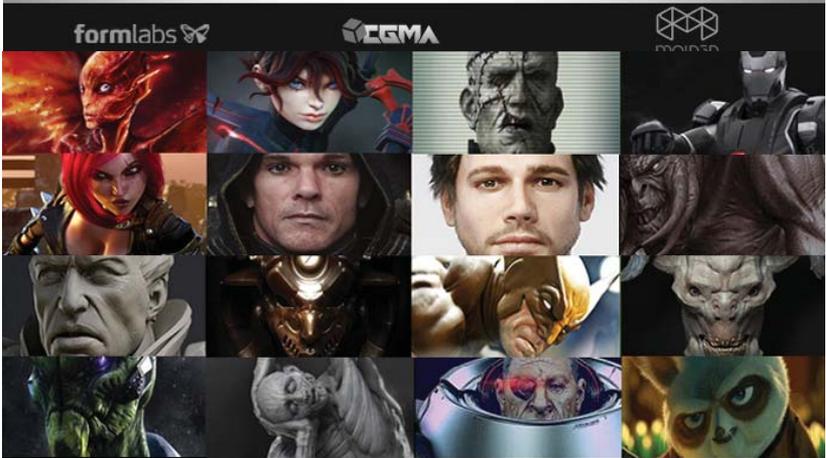


### CHARACTER ARTS NETWORK & GALLERY

AUGUST 1st, 2014 | BURBANK, CA

## Network. Meet. Get Inspired.

Come join us for a special gallery showcase featuring some of the most renowned Character Artists from the film, game and animation industry! These artists have played major roles in the creation of characters for blockbuster movies and games such as How to Train Your Dragon, Uncharted, The Last of Us, Avatar, Spiderman, Kung Fu Panda, Avengers and more!



Our gallery will be held inside of the guild gallery room. Come and see the showing of hand-picked best works by some of the finest artists in the industry!

# INTERESTING LINKS

## **TOP BLOG POSTS**

Jeffrey K. Speaks: <http://839iat.se/DWA-earnings-call>

Outsourced Away: <http://839iat.se/ghibli-rumor-0714>

Free Fall <http://839iat.se/disney-dtv>

Dreamworks on a High Wire: <http://839iat.se/thinking-dreamworks>

Of Wages and Wage Surveys: <http://839iat.se/wage-cartels>

## **Industry News**

Disney Reports Record Earnings: <http://839iat.se/disney-earnings>

Jennifer Lee to Adapt 'Wrinkle in Time' for Disney:

<http://839iat.se/Jlee-wrinkle-time>

DreamWorks Animation Hit With Investor Class Action Lawsuit:

<http://839iat.se/dwa-investor-lawsuit>

Golden Globes change Animation rules: <http://839iat.se/new-globe-rules>

SIGGRAPH 2014: <http://839iat.se/siggraph-2014>

## **TAG 401k Transition to Vanguard**

Conversion Information Page: <http://animationguild.org/401k-conversion/>

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