



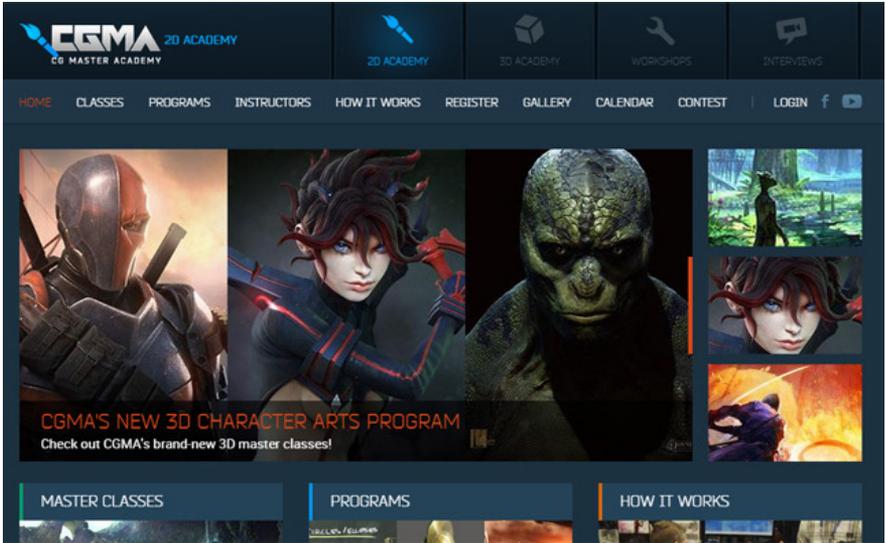
Pegboard



ANIMATION GUILD AND AFFILIATED ELECTRONIC AND GRAPHIC ARTS

Los Angeles, California, February 2017

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 Optical Electronic and Graphic Arts Local 839 IATSE,
 1105 N. Hollywood Way, Burbank, CA 91505-2528
 phone (818) 845-7500 t fax (818) 843-0300
pegboard@animationguild.org * www.animationguild.org

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IATSE LOCAL 839

IN MEMORIAM

ANN GUENTHER began her career in animation as an inker on the Disney classic "Sleeping Beauty".

In those days, she was fresh from Pennsylvania, without money or contacts in the business ... or very much artistic training. One bright morning on the Disney lot, she encountered Walt Disney. He asked her, "What are you doing here so early?"

She answered, "I get here early every morning, Mr. Disney. I have to, because I hitchhike to work." Ann was eighteen at the time. And Walt Disney was surprised.

Ms. Guenther returned to Disney as a full-fledged background artist after working on the lot as an inker in the late 1950s, one of the first women to ever accomplish this feat.

Ann worked in the Disney background department when supervisor Al Dempster ran it in the sixties and seventies, and went on to a career wielding brushes and paint that spanned decades. Among her many theatrical credits: Robin Hood, The Rescuers, Space Jam, Winnie the Pooh and The Iron Giant. Ann was also a prolific background artist for a wide array of TV shows that includes Tiny Toon Adventures, Pinky and the Brain and The Flintstones, among numerous others.

Ann passed away from pneumonia on January 24th, 2017. She was 79.

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JOHN WATKISS was 54. He was known for his work on Tarzan, The Emperor's New Groove, and Atlantis. He had been living in England the last few years.

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Simpson's animator **SOO AN KIM** passed away after suffering a heart attack at the age of 62. A loving husband, father and grandfather, Soo An is survived by his wife Eunha Kim, his two sons and three grandchildren. Our deepest condolences to Soo An's family and loved ones.

Soo An was a treasured member of our Simpsons Animation Crew for more than 12 years, having contributed so much of his friendship, his time and his amazing talent to our journey together on The Simpsons. Soo An worked on over 80 episodes of the Simpsons, and The Simpsons Movie, as one of our most accomplished character layout artists. Over his nearly 40-year career in Animation, he worked on many other shows, including Teenage Mutant Ninja Turtles and Aeon Flux.

FROM THE PRESIDENT
LAURA HOHMAN



AFTERNOON OF REMEMBRANCE

This year I attended TAG's annual Afternoon of Remembrance on February 11th for my first time.

In the past, the idea of spending one of my free weekend afternoons at a memorial didn't really interest me; Largely because, not having been in LA very long, I had no real connection to any of the people that were being remembered, and none of my friends were attending.

Since becoming President, I have actively been trying to bridge the divides and learn more about all of our membership, which means participating in things our membership cares about. Let me tell you, no one cares more passionately about the AOR (Afternoon of Remembrance) than our Executive Board member Bronnie Barry. Her enthusiasm and big heart is contagious, and swayed me to volunteer to help out as much as I could.

For all the other people out there who were like me, do not miss next year's event. AOR surprised me. Like... really surprised me.

Really? Yes.

Sure this was a memorial, but more than anything, I learned about how amazing our industry is. We have so many incredibly talented and well rounded members. People who help each other out in the best ways, who hold each other up in tough times, and who continue to inspire those they knew even after they have passed.

Though 3-5 minutes doesn't seem like a very long time to break down a person's life, who they were, and the legacy they have left, I felt that after those few minutes, I had learned something about that person. They were real.

I learned about a man, who wasn't just a great Disney Background painter, but who also spent time with the Dalai Lama, got a Doctorate in Acupuncture, and was an apprentice in Mexico City under the amazing muralists of the time. Just Whoa.

Though I never had met any of those being remembered, their

stories were charming. The friends and loved ones in attendance who spoke for them all were moving and full of warmth.

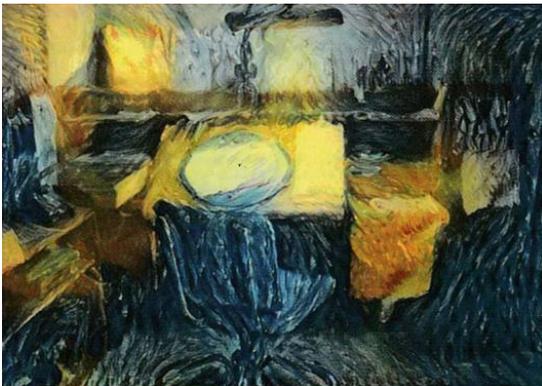
Our Union and membership is steeped in so much history, and knowledge, I know see that attending AOR, I truly appreciate those members who have paved the way for my own career.

This event, cosponsored by TAG, WIA, and ASIFA-Hollywood, brought the whole industry together. When remembering the lives of those lost, its nice to see everyone banding together. Though every organization has its own goals, this event brought us together to truly celebrate the memories of incredible talent.

This event, and the stories of sensational lives, left me wondering how I was going to be remembered. Things have started falling more into a manageable perspective. No one will speak about how much overtime I worked, or how much money I made, but I hope instead, they will talk about the terrible jokes of mine they laughed at, or how I possibly made the Union a little bit stronger than before I had come.

Again, all I can say is, please attend next year if you can. For the Union who has lost talented members, for the coworkers who have lost mentors and friends, to families who have lost their loved ones, and also for yourself. You may just be inspired.

Thanks to Bronnie, Tom Sito, all those who spoke, and all those who were involved!! (art below by Tom Sito)



WHAT IS THE GRIEVANCE PROCEDURE?

Some members indicated they weren't aware of what a grievance was. This article is meant to shed some light on that contractual procedure.

The grievance procedure is outlined in Article 15 of the IATSE Local 839 Collective Bargaining Agreement (<http://839iat.se/TAG-CBA>, pages 36-41). It details the set of steps the union or the producers have to correct an infraction of any of the agreed stipulations in the contract. The TAG CBA includes the "No Strike – No Lockout" clause which states neither the union nor the producers can evoke a work stoppage to address such concerns. In order to provide a remedy for either side to a perceived infraction of the agreement, the Grievance Procedure was introduced.

The grievance procedure provides four "Steps" in resolving studio-employee issues. They're designed to provide a solution to the simple problems quickly, while still addressing concerns that are more difficult to resolve.

Step 1 – The Phone Call

This step requires that the party who feels they've identified a contractual infraction to notify the other party of that infraction. The language states that both the union and the producer representative discuss the matter and reach a conclusion "if at all possible". Should this discussion not result in an agreement, the parties move to Step 2.

Step 2 – The Letter

The aggrieved party clearly states the nature of the issue, and cites the specifics of the actions that address the infraction (meaning the when, where and how it happened) and the sections of the contract they feel the other side has violated and what the grievance aims to achieve. There are a few days given for each side to question and clarify their positions before representatives of each side are mandated to meet and have a discussion aimed to rectify the concern. Should there not be an agreement on how to address the concern, the matter moves to Step 3.

Step 3 – The Grievance Committee

The matter is discussed by union representatives and producer representative in front of an International Representative of the IATSE and representatives of Contract Services Administration Trust Fund (CSATF); one for each side. This step attempts to bring neutral parties into the discussion with the intent of finding a resolution that both aggrieved parties can accept.

The meeting of the committee usually takes place at a boardroom in the CSATF offices in Burbank. This meeting is meant to be informal. The union and producer representatives state their positions and the CSATF members then help to guide the conversation to a possible resolution. Should no resolution be forthcoming, the matter goes to Step 4.

Step 4 – Binding Arbitration

This is the final step in the process. An arbitrator is selected and the matter is brought to the arbitrator as it was defined in the Step 2 letter. The arbitrator gives a decision based on the arguments presented, and the language of the contract. The arbitrators decision is final and binding.

The full four steps of grievance arbitration are generally used sparingly. Most times, disputes are resolved before binding arbitration happens. But there are those tangled problems that only reach a solution after an arbitrator has rendered a decision. And that's when the Grievance Procedure is worth its weight in gold.

**BOOKMARK THE
TAG BLOG**

<http://animationguildblog.blogspot.com>

FROM THE BUSINESS REPRESENTATIVE
JASON MACLEOD



THE FOUR PILLARS OF SUCCESS

At the start of this month I traveled to the General Executive Board meeting - twice a year our parent organization, the IATSE holds this gathering. Sitting in the back of the hall taking notes, I had time to think about some ideas that IATSE President Matt Loeb put forward nearly four years ago when he was re-elected to office.

President Loeb outlined what he called the Pillars of Success: Leadership, Skills and Safety, Activism and Communication.

“It is through these pillars,” President Loeb said, “that we will strengthen the infrastructure over the next four years to ensure the success of this great Union.”

Here’s how we’re interpreting these themes at the Animation Guild:

Leadership - As the Business Representative, I see leadership as a combination of four roles: coach, teacher, advocate and judge. As an individual, I recognize that my ability to shape my environment is limited. Some things are beyond my power. When I work together with others, in union, things change. Together, we can do tremendous things. Our union is a team, and a team needs a coach. When we encounter something new, it’s an opportunity to learn, and my role becomes that of a teacher. In disputes with studio management, I am both an advocate for artists and sometimes, a judge. But leadership isn’t about me - it’s about you. How are you leading in your workplace and community? Do you see opportunities to coach, teach, and be an advocate for others? Could you be a mentor? There’s a need. Step up.

Skills and Safety - It goes without saying that you have to stay current in this business. We do not have the same on-location safety hazards that other crafts have, but the technology and skills needed to be a successful, productive artist in Animation are constantly changing - you need to be a life long learner. At the Guild, we connect members to training - we hold art classes at the Guild through the American Animation Institute. Thanks to an employer-paid trust fund, we also offer classes through Eido -

some partially reimbursed, some fully reimbursed. Free training! Please contact Mike Sauer (msauer@animationguild.org) for more details - or search for 'classes' on our website.

Activism is about doing things and getting involved. It is about stopping to think about the bigger picture - and what you personally can do to help shape it. At the Board meeting, we were privileged to hear Louisiana Congressman Cedric Richmond (D-New Orleans) speak. "Don't just be in it to make a living," said Congressman Richmond, "be in it to make a difference." It was the quote of the week. That's activism. Making a difference.

Communication is the glue that holds everything together. Regular, clear and frequent communication is the best way to build and keep a relationship. E-mail, texts, phone calls and face-to-face communication - all forms have their strengths and weaknesses. E-mail is very effective from a time perspective, but it doesn't have the richness and nuances of in-person interaction. That's why you'll see me in person at your studio from time to time - there is no substitute. Busy, with a full schedule? Take advantage of what social media can offer and join the Animation Guild closed group on Facebook. We want to communicate with you, and we want you to communicate with us and your fellow artists.

These pillars of success don't just apply to your involvement with the Union. Think about it - how in your daily life can you be the best version of yourself? Have you been a great communicator? Is there something you have wanted to learn, but have not managed to make the time for it? Is there an opportunity for you to do something selfless for another? So act. Lead yourself - and in doing so be an example to others. Remember that it all starts with you.

Yours in solidarity,

Jason



Opening Reception
Friday, March 3rd, 2017 6-9 pm

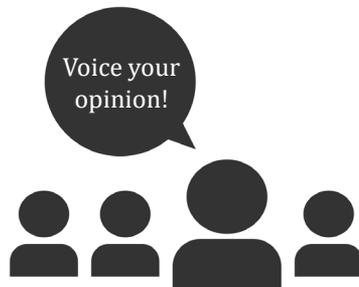
Rebecca Rees studied illustration at The Art Center College of Design in Pasadena, CA. She worked for 20 years in the animation industry as an animator, storyboard artist, and in story development. Most of those years were spent at Walt Disney Feature Animation. Rebecca was a directing animator on *The Brave Little Toaster*, and worked in the story department on Disney's *Beauty and the Beast*, and also *Aladdin*. Her work has taken her from Taipei, to London, to beautiful downtown Burbank.

OUR NEXT:

GENERAL MEMBERSHIP MEETING

Tuesday, March 28th
6:30 Pizza
7:00 Call to Order

The Animation Guild
1105 N. Hollywood Way, Burbank



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