



SO LONG, 2018!



It's been a long and eventful year, hasn't it? We started 2018 well into our preparations for contract negotiations with the AMPTP, with craft meetings, member surveys, research and even training in collective bargaining under our belts. Watching the DGA, WGA and SAG-AFTRA negotiations – from a distance – didn't offer many clues as to how our own bargaining session would play out. We moved forward with careful thought and thoughtful care, crafting a list of key concerns based on what we heard from members.

Somehow everyone survived the Annual Member Party's move from the Autry Museum to Clifton's in Downtown LA. Union Pride Day bloomed and spread, as more and more members wore their TAG T-shirts and showed their solidarity at work and on social media. We launched Keyframe magazine in February and learned about 40 different members in every issue! General Membership Meetings started getting downright crowded as engagement grew and more people got involved in planning for negotiations, attending new mixers and Lunch & Learn sessions, representing the Guild at the IA's Summer Convention and discussing

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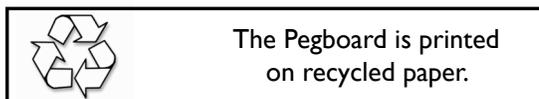
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Publications of *bona fide* labor organizations may reprint articles from this newsletter so long as attribution is given. You can stop by the Animation Guild office weekdays between 8:30 am and 5 pm and pick up current or recent back copies of *The Pegboard*, free of charge.

PEGBOARD SUBSCRIPTION POLICY: Active members automatically receive The Pegboard free of charge. Members on honorable withdrawal may continue to receive the newsletter without charge by sending an annual written request on or before the expiration date on the mailing label. The subscription rate for suspended members and non-members is \$10.00 per year (\$15.00 foreign, check in U. S. funds), checks made out to the Animation Guild and sent to 1105 N. Hollywood Way, Burbank, CA 91505-2528, U.S.A.



IATSE LOCAL 839

industry issues on the members-only Facebook page.

So how do we follow a year like this, which included important panel discussions, lobbying for film and TV tax incentives in Sacramento, two walkouts by IA West Coast Locals during bargaining for a Basic Agreement, the formation of TAG's Political Action League, a visit from Congressman Adam Schiff and the ratification of a new Master Agreement?

We at the Guild are hoping to keep up the engagement that we've seen in the last year or two. Don't miss out on the Member Party this year! Yes, tickets are \$20, but you get nearly all of that back in the form of a drink voucher and you won't want to miss seeing friends at the coolest party of the year. Several new Shop Stewards have been appointed – watch for an introduction in next month's Pegboard and then introduce yourself when you see them at work. Keep wearing your TAG T-shirt – have you heard that Union Pride Day is now TAG Tuesday, the last Tuesday of the month? If you can't remember that, just wear it ANY day of the week and keep posting pictures to show pride and solidarity!

While you're at it, let's get down to business. Sign up for the 401(k) plan or reactivate your dormant account if you're not currently making contributions. We're making moves to install a new member database system at the Guild office, but you don't have to wait until then to update your contact information or get up to date on your dues. Set up a portfolio page on the Guild's website – it's free, and word is that some Producers use it to find talent! Call the office at 818-845-7500 or visit the website for more information: www.animationguild.org.

Consider joining a committee or volunteering at a union event so you can help promote issues you're passionate about. Find out about committees on the website or by attending a General Membership Meeting, then contact President KC Johnson (kc.johnson@tag839.org) to sign up. Committees generally meet once a month to discuss workplace and industry issues, with the ultimate goal of creating positive change.

If nothing else, stay engaged socially, through TAG-sponsored events like the YWC's Wash Nights or member mixers. READ E-MAILS FROM THE GUILD so you know what's going on. Or join the members-only Facebook page . . . but please be civil and remember that we all need to support one another to be strong together!

– *Paula Spence, Pegboard Editor*

**FROM THE EXECUTIVE BOARD
BRANDON JARRATT**

WHAT THE HECK IS THE SECRET LAB, ANYWAY?



Now that the 839 Master Agreement has been negotiated and ratified by the membership, our attention turns to negotiating some of the other contracts covering work by members of the Animation Guild. The two most immediate are the Nickelodeon contract and The Secret Lab agreement, the latter of which actually covers Walt Disney Animation Studios...and actually isn't negotiated by the Guild but by the IATSE, even though it covers 839 members. Confused yet?

There are plenty of members in the Guild who have been around long enough to be able to tell you about Dream Quest Images or Circle 7, or point out the "Disney Northside" building near the Burbank Airport, but for many of us who have joined post-Pixar acquisition these names and places are curios of the late '90s and early 2000s before the consolidation of the entity we know today as Walt Disney Animation Studios.

The quick version is this: Disney used the Oscar-winning visual effects company Dream Quest Images (known for their work on *The Abyss* and *Total Recall*) for VFX work on several of their live-action films, including *Crimson Tide* and *The Rock*. In 1996, Disney bought the company to replace its own Buena Vista Visual Effects, after which DQI created visuals for notable Disney/Touchstone films like *Con Air*, *Armageddon*, and *Mighty Joe Young*. In 1999, Disney merged Dream Quest with the internal CG unit at Disney Feature to form The Secret Lab (so named because it was housed in one of Lockheed's old Skunk Works buildings, the aforementioned Northside). As reported in the Los Angeles Daily News in 1999:

"DQI spokeswoman Mary Reardon said several groups of DQI employees had already started working in Burbank and added that the creation of TSL is not expected to lead to job losses among the 225 DQI employees.

'If anything, this should lead to an expansion for us,' said Reardon, who added that DQI has been recruiting new employees. 'I would imagine that our plate is going to be very full.'"

Since TSL was formed by merger of VFX workers from DQI (a mix of non-union and union employees) and Disney Feature's own union animation staff, and because the 839 contract at the time had no language that covered the kind of CG VFX work that would be done by TSL, a new agreement was needed. The new contract would ensure that all work done by this hybrid team would be

protected with wage minimums, health and pension contributions, and the other benefits of working under a union contract. Thus, the TSL Agreement was born, negotiated directly between the IATSE and Disney. As for why the IA held the contract rather than Local 839, even though it covered work performed by many Local 839 members, we can look to Tom Sito's book *Drawing the Line* for the answer:

"A number of the IATSE film locals were concerned about losing all their membership to the Animation Guild as everything went digital. To allay their fears, in 1999 the national leadership under international president Tom Short formed the IATSE CGI Division. This grouping allowed cameramen, art directors, and those with other skills who now work digitally to maintain their individual local membership and be part of this division. The Secret Lab was their first contract."

Fast-forward past TSL's only CG feature, *Dinosaur*, and the unit's closure in 2001; past the short-lived "Pixaren't" animation unit Circle 7, which was quickly shuttered after the Pixar acquisition in 2006 and most of its staff folded into a rebranded Walt Disney Animation Studios; past the turnaround and re-emergence of the Disney Animation brand to today – the vast majority of the employees at WDAS are working under the TSL contract, with a small number of folks "grandfathered in" under the 839 agreement.

The studio is at another transition point. While the bread-and-butter of WDAS will likely always be feature animated content, the Disney+ streaming service – and with it, new demand for new kinds of content – is on its way. And as we all know, streaming content means the terms of Sideletter N apply (see my last dispatch on this, "Goofy's Guide to Sideletter N," from the February 2018 issue of the Pegboard (https://animationguild.org/wp-content/uploads/2018/02/Pegboard_2018_02_WEB.pdf)). Just as new terms had to be created in order to ensure fair and equitable working conditions for the original Secret Lab, we'll be heading into this year's TSL negotiations with the goal of making sure that whatever kinds or roles and work folks are doing at WDAS – no matter the distribution platform or crew size – get the guaranteed wages, benefits and conditions they deserve.

For a much longer, more opinionated take on the history of The Secret Lab, check out Jim Hill's post from 2003:

http://jimhillmedia.com/editor_in_chief1/b/jim_hill/archive/2003/01/15/224.aspx

Sources:

<https://ew.com/article/2006/06/16/toy-story-movie-youll-never-see/>

<http://www.vfxhq.com/spotlight96/9604.html#studio>

http://articles.latimes.com/print/1996-04-19/local/me-60113_1_simi-valley

<https://www.thefreelibrary.com/DISNEY%2c+DQI+TO+FORM+THE+SECRET+LAB+%3a+NEW+ENTITY+FOR+VISUAL+EFFECTS...-a083626916>

<http://www.aintitcool.com/node/12700>

Sito, Tom. *Drawing the Line: The Untold Story of the Animation Unions from Bosko to Bart Simpson*. University Press of Kentucky, 2006.

**FROM THE BUSINESS REPRESENTATIVE
JASON MACLEOD**



JOB CATEGORIES and OCCUPATION CODES

Why They Matter To You

The end of the year is always a time for reflection. This year, I would like you to take a few minutes to reflect on something that has a financial impact on you – your job classification and occupation code, as listed in the union contract you are working under. Do you know your job classification and occupation code? Here’s why it’s important that you do:

Did you know that contributions to your Individual Account Plan(IAP) are based on your classification and occupation code? IAP contributions are 6% of scale (the minimum for your classification) paid on hours worked or guaranteed.

Are you going to be supervising or directing others? That may mean the employer must pay you no less than a 15% premium over the typical journey minimum for your role. Employers often pay more for roles with this level of responsibility, but for some classifications, it is a requirement.

Has there been a discussion about you being employed on an “on call” basis? Employers may offer employment on an “on call” basis when certain specific conditions are met – not every role can be an “on call” role. And, there must be mutual agreement between you and your employer – preferably detailed clearly in writing, in a document that you sign to indicate your acceptance and agreement. Could “on call” be a good deal for you? Is it permissible? It depends on the circumstances – if you are in discussions about an “on call” role, please call the union office at 818-845-7500 to discuss.

Are you being offered employment as an apprentice, assistant, or in a time-limited role (1st 6 months, 2nd six months)? These are special classifications that employers may use only when appropriate. Here are some things to consider:

Experience and Past Experience

First, experience does not reset, ever. Once an individual has been employed at the journey level in a role at any employer, that is their experience level. Once you have worked at journey level in a role, union employers may not offer you a rate for that role that is less than the journey minimum. This does not change when switching employers. Make sure you mention and/or document all your relevant experience when in discussion about a role, so employers are aware.

Apprentice and Assistant Roles

Apprentices need to be in a learning environment with a mentor. Apprentices cannot work independently. They cannot be the only one of their role on a production.

Assistants need to be assisting someone. Assistants cannot be the only one of their role on a production.

If there is only one of a role on a given production (only one prop designer, only one background artist, etc.), by definition that employee may not be employed at an apprentice or an assistant level. The union's position is that there must be a journey level role present on a production if the employer wants to hire an assistant and apprentice level roles for that same classification. If it is an individual's first time ever performing in a role at a given level, it may be that a time-limited journey role (1st 6 months, etc.) could be offered – but this is not a union requirement to offer the time-limited classification. Any producer can choose to pay journey level wages or above, at any time. The union contract sets no upper limits on wages – any producer indicating that there's a union reason why they are not offering more is misinformed, or is not telling the whole story.

How You Can Help (Yourself, and Others)

Please always make copies of your start paperwork and deal memos. Take pictures with your phone right then – don't wait. Please use email and personal email to document employment discussions – if something was agreed to verbally, always write a follow-up email: "I'd just like to confirm what we discussed..." and send it to those involved in the conversation – and cc your personal email address. And, if you don't know it already, ask to see your occupation code and classification, as listed in the union agreement you are working under.

Talk to your co-workers.

Please. Everyone benefits when we all share information. You may have an answer that someone else needs to hear or you may get helpful advice from a co-worker – but only if you take the time to talk to your colleagues – on your show, and on other shows as well.

If you are a creative supervisor or manager on your show, please be engaged with your crew – ask them what their roles are and what their rates are. Please don't be passive – make sure you are looking out for your team. If you are working with new artists – and it's their first job – they may not even know what to ask. This issue – mutual support – needs participation from everyone if we want to move the needle. Please support and help your crews.

And again, if you think something is not right, please find a way to bring it to the attention of the union office. We're available to help at 818-845-7500.

Getting hired in a new role is exciting, but we at the union office want to make sure you understand everything that is involved. The classification and occupation code used for your role has financial consequences, and it is best when you are an active, knowledgeable participant in any discussions that relate to your pay or benefits. And, if you are a supervisor, please help yourself and your team. As always, we wish you success, and we hope these tips may help.

Yours in solidarity,

Jason



HELP GET THE WORD OUT!

TAG 401K PLAN UNCASHED CHECKS

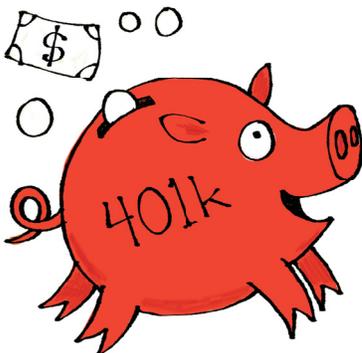
The TAG 401(k) Plan Administrators are trying to contact the following members regarding uncashed distribution checks.

We'd like to connect these members with their money! Please help – let your colleagues know that any member listed should contact the union office to start the process of requesting a replacement check – by e-mail at 401k@tag839.org or by phone at 818-845-7500. There's an Unclaimed Distribution Replacement Form that will be sent out, which will need to be notarized and returned to Vanguard.

Members may also contact Vanguard directly with questions at 1-800-523-1188. Associates are available business days from 8:30 a.m. until 9 p.m. Eastern time and will be glad to assist.

Matthew B Braly	Gabriel L. Lin
Patrick B Danaher	Joseph P. Mateo
Hans J. Dastrup	Mark Mitchell
David G. Derrick	Kiem Ching Ong
Paul Duncan	Olun M. Riley
Raymond J. Forziati	Amy L. Smeed
Gabriela Hernandez	Anthony Smeed
Thomas J. Jackson	Todd A. Wilderman
Bert V. Laonipon	

Animation Guild 401(k) Plan Update



In 2019 you can put away up to \$19,000, and members who will be 50 or older in 2019 can contribute an additional \$6000.

Sign up for the Animation Guild 401(k) Plan and start saving for your retirement, or reactivate your dormant account!

E-mail 401k@tag839.org or call Marta at the Guild to find out everything you need to know: (818) 845-7500.

2018 MILESTONES

JANUARY

Annual Member Party makes its Clifton's debut.

Negotiations Committee receives training in collective bargaining.

Office renovations to allow increased staffing are completed.

TAG cohosts IATSE Winter General Executive Board Meeting, Downtown Los Angeles.

Union Pride Days take off!

Afternoon of Remembrance.

Keyframe Magazine is launched.

Negotiations Committee members publish articles in The Pegboard -- Color Design and Sideletter N.

APRIL

More crews suit up for Union Pride Day.

Anti-Harassment & Discrimination Panel hosted by KC Johnson.

Spring Mixer at Story Tavern.

MARCH

Union Pride Day catches fire!

Inaugural Lunch & Learn.

Delegates elected for District 2 Summer Convention.

Negotiations Committee members publish article in The Pegboard -- Family Health & Welfare.

FEBRUARY

MAY

TAG negotiations delayed due to Basic Agreement walkout.

TAG Political Action League formed.

Committee members publish article in The Pegboard -- IATSE PAC.

JUNE

IATSE District 2 Convention in Las Vegas, NV.

Disrupting Gender Bias in Media & Entertainment presentation by Geena Davis Institute for Gender in Media Studies.

CIC visits Sacramento in support of CA Film & TV Incentive renewal.

TAG publishes list of Key Concerns for 2018 contract negotiations.

JULY

IATSE adopts Resolution 16 at International Convention, advocating for respectful work environments without harassment, discrimination or bullying.

TAG members featured on ASIFA Animation Superstars panel at San Diego ComicCon.

TAG negotiations delayed again due to IA walkout from continued Basic Agreement talks.

OCTOBER

TAG co-sponsors Breaking the Glass Frame at USC.

TAG co-sponsors MPTF Day at the Races.

CONTRACT RATIFIED!

TAG cohosts Congressman Adam Schiff at Local 80.

AUGUST

West Coast Locals wrap negotiations for Basic Agreement.

Member Mixer at Idle Hour.

New Master negotiated; members show support by wearing TAG T-shirts.

NOVEMBER

TAG members take part in Get Out the Vote events.

TAG volunteers represent the Guild at CTN Expo.

SEPTEMBER

TAG co-sponsors Pay Equity Summit at Hulett Hall.

GMM held at Pickwick Gardens to accommodate attendance of over 400 members.

TAG sponsors Best animated Student Film at Ottawa International Film Festival.

DECEMBER

Holiday Market craft fair at Hulett Hall.

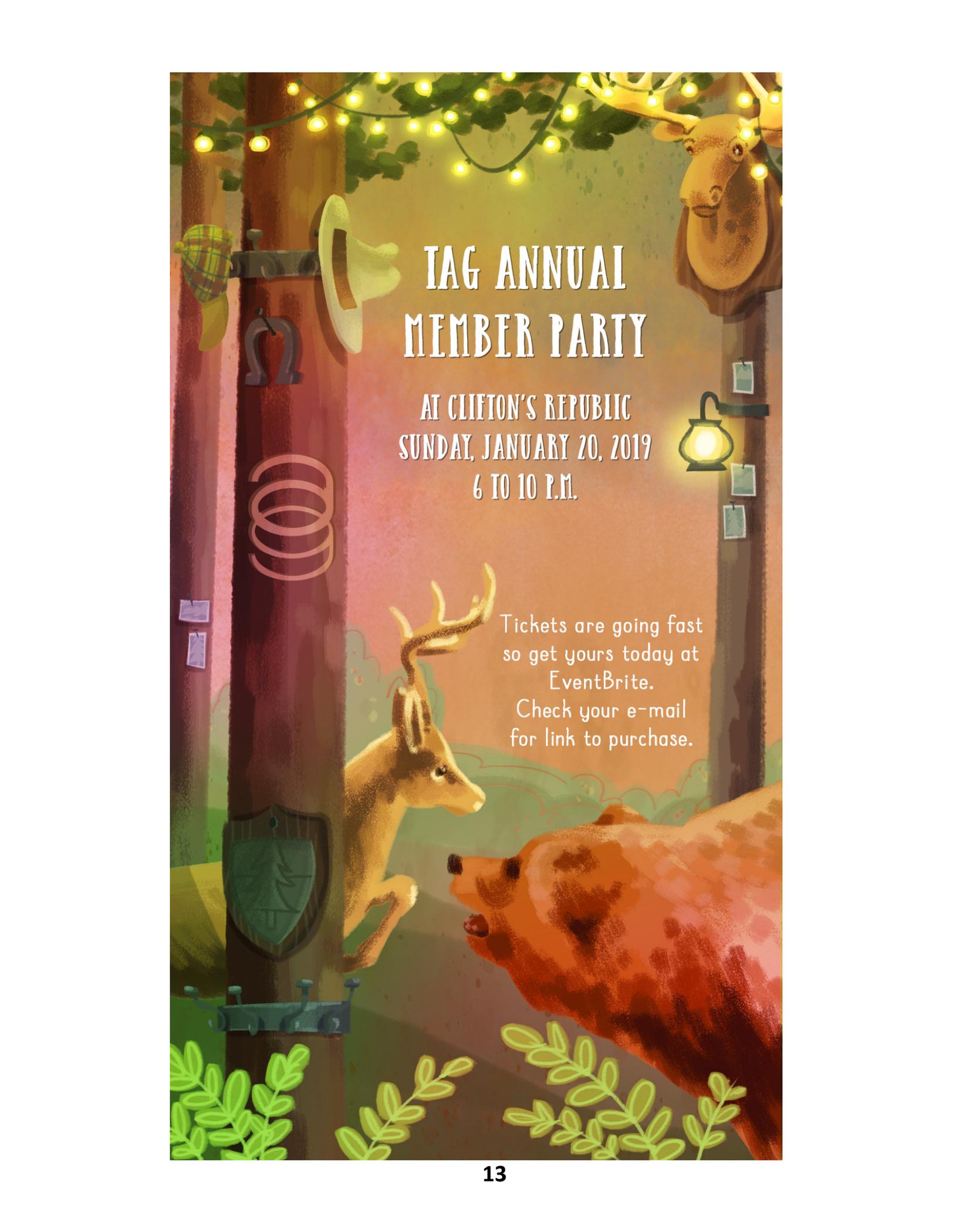
TAG AT CTN EXPO



It's official!

Union Pride T-Shirt Day is now called **TAG Tuesday** and will take place the **last Tuesday** of every month!





TAG ANNUAL MEMBER PARTY

AT CLIFTON'S REPUBLIC
SUNDAY, JANUARY 20, 2019
6 TO 10 P.M.

Tickets are going fast
so get yours today at
EventBrite.

Check your e-mail
for link to purchase.

Former Guild member Susan Mazer – also known as Maia Mazer – passed away in 2001. She had been a storyboard artist on *The Sylvester & Tweety Mysteries*, among other shows. A just-published book on her Fine Art work is now available.

Members may e-mail Susan’s friend and co-worker Jeremy Cushner at hvapor@gmail.com for information about the book and how to order it.



Reminder: Dues increase in 2019

All dues rates will increase by \$7 for 2019.

This is the third year of the four year phase-in of the increase approved by members in 2016.

Please look for the updated amount on your December dues bill, and update any scheduled payments you may have in place.

Questions? Call the union office at 818-845-7500.

**Update your skills
at the TAG Computer Lab!**

CHECK IT OUT!

THE ANIMATION GUILD COMPUTER LAB

at 1105 N. Hollywood Way in Burbank can help assist you in developing the skills you need for your career goals and personal projects .

The self-instructed lab is free and open to all active and inactive Guild members, as well as AAI students who contact Lyn Mantta in order to sign up for lab time.

(Please note that Guild members will get first priority in using the lab.)

We offer a professional setting in which to work, with equipment such as 22" Cintiq display tablets at your disposal.

Other software and equipment include:

Adobe Photoshop, Flash, Illustrator; Toon Boom Harmony and Storyboard Pro on Mac and PC Windows platforms.

If you don't see the app you're looking for – just ask!

Other assistance includes help with Cintiq basics, printing, scanning, and preparing art for print, file backup, management and understanding of file formats, assistance with internet and email issues, and blogs, video editing using Adobe Premiere and After Effects, demo reels, Final Draft, Microsoft Word, and Maya 3D and Sketchup 3D software.



the
animation
guild

IATSE LOCAL 839



The lab hours are:
Monday 3-8 pm
Tuesday 3-6 pm
Wednesday 3-8 pm
Thursday 3-6 pm
Saturday 1-5 pm

(closed Fridays and Sundays)

To reserve lab times or for any questions, contact Lab Administrator Ken Roskos at lab@animationguild.org, or call 818-985-7267 to leave a message.

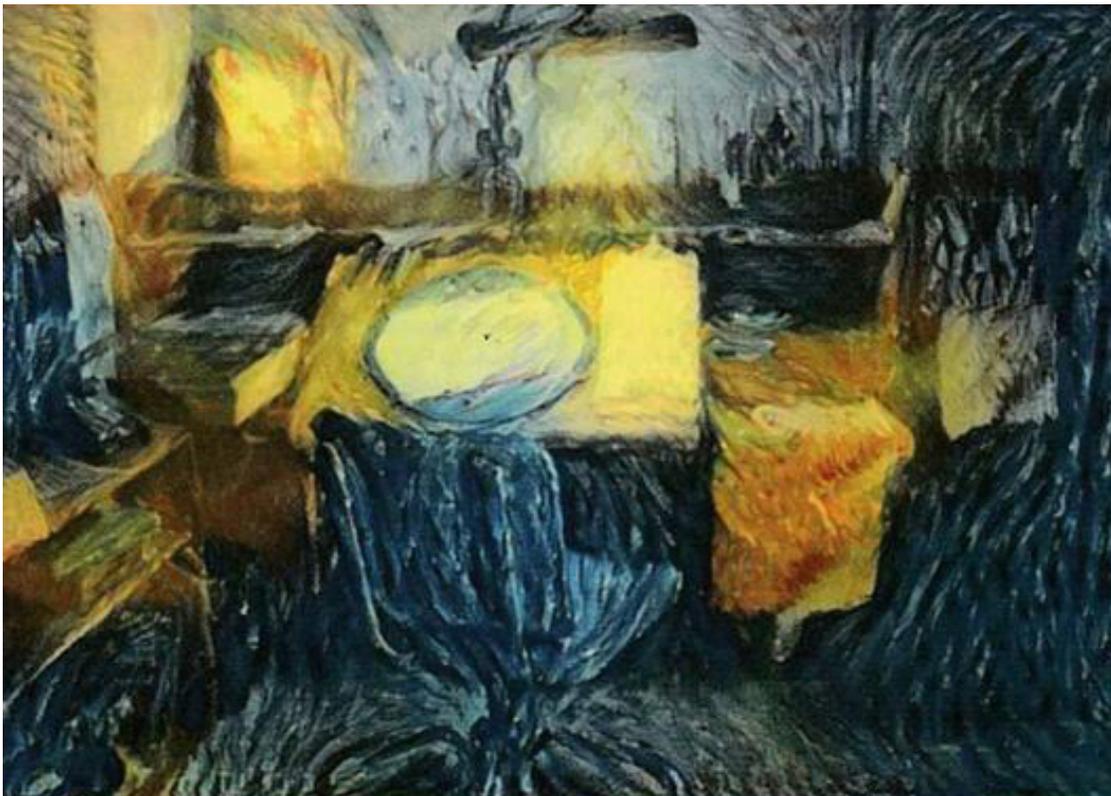
Please let any Guild members you know that the lab is available to them.

(You will receive a reply from roskotron@hotmail.com.)

HONORING OUR OWN AT AN AFTERNOON OF REMEMBRANCE

From noon to 4 p.m. on February 9, 2019, the Animation Guild will host an Afternoon of Remembrance to honor our members and others with a connection to the animation industry who have passed away in the last year. The event is organized by former Guild President and animation historian Tom Sito – who will also serve as emcee – and a team of dedicated volunteers. Every year the organizing team makes a great effort to contact family and friends of those being remembered, and many of those loved ones attend the event to memorialize the dearly departed.

Please save the date and join friends and family as they come together to tell stories of coworkers and mentors, parents and grandparents, artists, technician, writers, and voice talents. In the past, those fortunate enough to have a personal connection to the great luminaries of the animation community have shared their experiences and made the rest of us laugh, cry and remember. Thank you to Tom and the rest of the volunteers who are taking the time to reach out to family and friends, write memorials, create visuals, and record the event. Join us on February 9th to listen and add your own voice to honor our own.

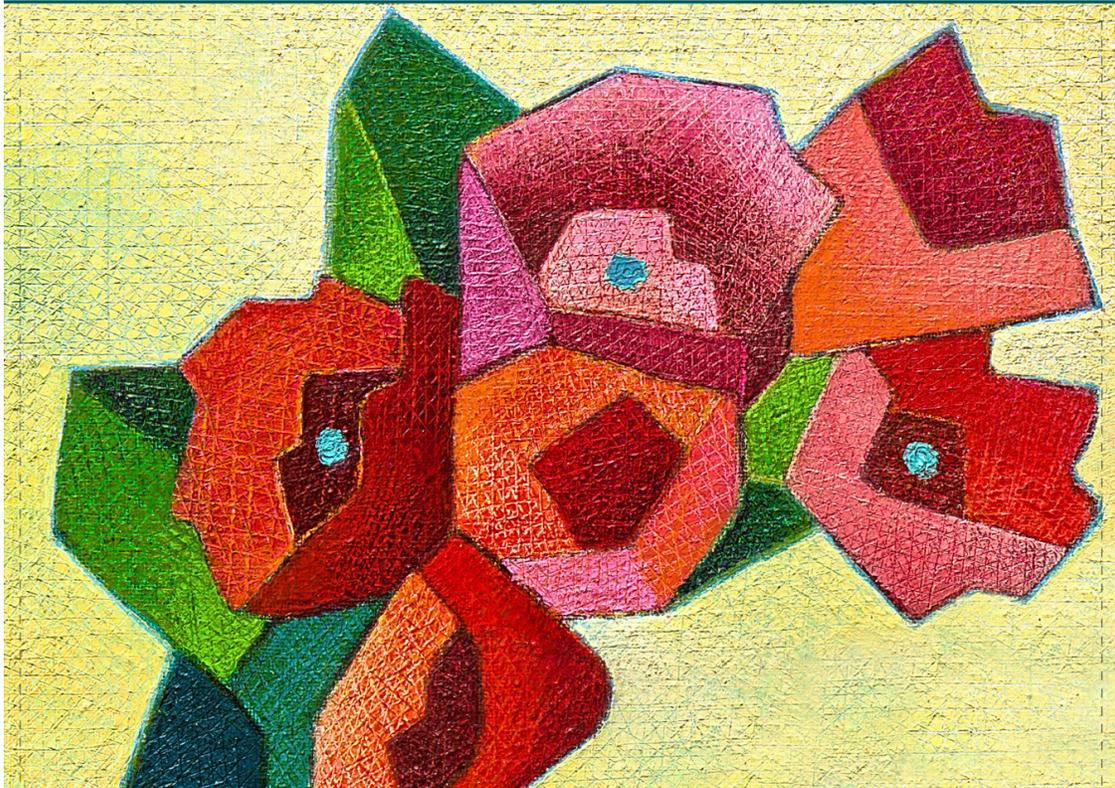


IN MEMORIAM

Animation Guild counsel *Michael Four* passed away suddenly and unexpectedly on November 23, 2018. For those who participated in contract negotiations, Michael was an integral and inspiring part of the process. As the Animation Guild's lawyer, he fought for our rights and ensured we were fairly represented. His untimely death has left a huge chasm in our hearts.

Steve Hillenburg, creator of *SpongeBob SquarePants*, died November 26, 2018, after a battle with ALS. He was 57. Hillenburg traded a career in marine biology for an MFA in Experimental Animation at CalArts, and went on to direct on *Rocko's Modern Life* before developing his famous character for Nickelodeon. Those who worked with him knew him as a funny and genuinely kind person. He will be fondly remembered and greatly missed.





ANDREA YOMTOB

NEO-MAGIC REALISM : OIL & WAX

January 4 - 29, 2019



SOLO EXHIBIT featuring oil & wax paintings by Andrea Yomtob. Her colorful and multi-layered paintings merge the concepts of BALANCE, BEAUTY, and RENEWAL seeking to evoke happiness, contentment, and human connection.

Yomtob's work can be found in the permanent collections of MUSEUMS throughout California including Carnegie Art Museum in Oxnard, CA, and Museum of Ventura County.

OPENING RECEPTION:
Friday, January 4, 2019
6-9:00PM

Gallery 839
Animation Guild
1105 N. Hollywood Way
Burbank, CA 91505
(by appointment)
818.845.7500

UPCOMING EVENTS AT THE ANIMATION GUILD

December 24th – Union Office CLOSED: Staff Holiday

December 25th – Contract Holiday: Christmas Day

December 31st – Union Office CLOSED: Staff Holiday

January 1st – Contract Holiday: New Year's Day

January 4th – Gallery 839 New Show Opening 6-9 pm

January 7th – AAI Winter 2019 Semester Starts

January 20th – Animation Guild Member Party
Clifton's Republic (Pre-purchased tickets required)

January 21st – Contract Holiday: MLK Day
(ONLY at DreamWorks and Nickelodeon)

January 29th – TAG Tuesday!
Wear your TAG T-shirt to work.

January 29th – General Membership Meeting
(Refreshments at 6:30, meeting starts at 7 pm)



**The Animation Guild Local 839 IATSE
1105 N. Hollywood Way
Burbank, CA 91505-2528**

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