



LIGHTS! CAMERA! ACTION!



Hey, Animation Guild! Look around and see what's happening lately: Members are taking action!

We've seen a lot of changes happening over the last couple of years. Our ranks have been growing steadily every month we set a new record for active membership and employment numbers. More members create a need for more support, so we've increased staff to provide the services that keep us informed, healthy and heading toward a comfortable retirement. We're signing new contracts with more employers as the industry changes and we change with it. We came together as a smart, strong and dedicated team to win important concessions from employers in last fall's contract negotiations. We're speaking up for ourselves and others, getting to know each other better through forums like *Keyframe* magazine and social media, and improving our communications is resulting in increasing membership engagement and a wave of member activism.

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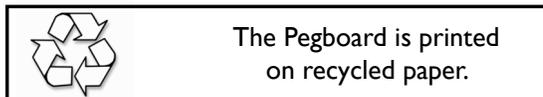
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Publications of *bona fide* labor organizations may reprint articles from this newsletter so long as attribution is given. You can stop by the Animation Guild office weekdays between 8:30 am and 5 pm and pick up current or recent back copies of *The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

New committees were born in the course of negotiations, and they're here to stay and take action. Teri Cusumano, Chair of the Color Design Committee says, "When I realized that gender based wage discrimination was an issue that had never been addressed in our industry's history, and which had come to influence the way our contract with the producers is structured today, I knew I had to get involved and raise awareness to create change. If we had already gone 67 years as a union without raising these concerns, and if I hadn't stood up now and said something, then how much longer would we be waiting until someone else did? My motto now is: 'Stop Complaining, and Start Campaigning.'" Kristin Donner has led an effort to reach families in the industry: "While the wheels of change turn slowly in negotiations, social activism can yield immediate results. As a founding member of the Family And Membership (FAM) Committee, I enjoy advocating for members and their families, forging friendships, and building community. I'm proud to take an active part in the movement toward work/life balance, inclusive workplaces, and a more robust animation industry." Both women used their own passion to motivate members and got results at contract negotiations!

Members of the story crafts have also joined forces since the fall. Jake Hollander is leading the Story Committee, and he sees their work as a platform to educate, inspire and activate members of other groups: "Craft committees allow us to be heard and have our concerns be acknowledged, pursued, and/or resolved. We need transparency, participation, and actionable goals. Seek to join a craft committee or create one if it doesn't exist. As a community we want the best for each other and our future. We have to allow ourselves to lay that foundation. When craft committees communicate their needs to each other, solutions will follow, and voices won't fall on deaf ears."

Other groups have come together to discuss common concerns and build stronger communities around our members. The number of Shop Stewards and informal-but-informed workplace representatives has increased, and they're learning more by attending learning sessions inside and outside the Guild. That knowledge gets shared with coworkers and members start asking more questions and becoming more involved in union activities. We're all part of a group of unique individuals with common interests and common goals and we're coming together and taking action like never before. So join us!

– *Paula Spence, Pegboard Editor*

**FROM THE EXECUTIVE BOARD
DAVE CHLYSTEK**



**I HAVE A FRIEND
WHO IS TAKING
A TEST . . .**

If you work in our beloved industry, there is almost no doubt you have at one point or another been asked to take a test to get a job. At the very least, you probably know someone who has been asked to take a test, and that test may have been unreasonably time consuming. Testing has become so pervasive in our industry that it is sometimes considered mandatory for hiring and for getting a job.

For some time, testing has been a hot button topic for the Guild and our Negotiations Committee. Since 2012, we have made efforts through contract negotiations to eliminate testing. Unfortunately, in face-to-face bargaining sessions with employers, we often hear comments such as: “Your members are the ones giving out the tests; perhaps you should talk to them.”

So that is what I’m going to do.

The pros and cons about testing have been debated ad nauseum on social media and at our meetings. I will not engage in that debate, but you can look back at the Pegboard archives for some fairly recent articles and opinions on testing. However, with the help of some friends who are currently in leadership positions at the Guild and at their jobs, I want to offer some advice – please indulge me.

I am reaching out to our wonderful and talented show runners and directors to say this: You may have much more control over the testing issue than you realize.

Most, if not all of you, are 839 members. Through your hard work and dedication to your craft, you have reached the high ranks of our industry. You are in a unique position, one that affects many lives. Your show depends on the crew you hire. It only makes sense that you would want a foolproof method of procuring the best talent.

I spoke with a Supervising Director working on a Guild production who recently hired storyboard artists without resorting to testing.

“My biggest suggestion is that supervisors should feel empowered to try recommending their own methods for staffing (portfolio reviews, networking for talent, interviews, recommendations), rather than just testing by default because that’s how the studio has always done it. I’m guessing the Supervising Director of a show giving out a long or laborious test is just letting the studio decide to test, and [decide themselves] what type of test is fair. Perhaps this supervisor or director doesn’t realize she or he could say, ‘No, this needs to be shorter.’”

The Guild’s Test Evaluation Committee has been collecting tests that are being used in the industry and analyzing them to find ways to foment change in how tests are constructed and given out, how our members are interpreting and taking the tests, and how members can influence the way hiring decisions are made in their workplaces – with or without testing. Paula Spence, outgoing chairperson of the Test Evaluation Committee shared some thoughts on members making smart hiring decisions:

“Testing doesn’t need to be mandatory. Show runners, directors and managers who are in a position to make hiring decisions should consider hiring staff using resumes, portfolios and reputation/personal recommendations BEFORE resorting to testing. If someone on the production – Line Producer, Show Runner, anyone – mentions testing, our members should think about pushing back on that idea and say that they want to hire without testing.

“If testing is unavoidable, hiring managers should push Line Producers to PAY for small freelance assignments rather than handing out unpaid tests. While this could still be considered testing, people get paid for doing the work, it likely lowers the number of tests being given (and limits the number of members wasting time doing a test for a job they won’t get), and BONUS – the show can use the work in production.

“Hiring managers who insist on testing should make sure that the test is constructed in a responsible way, so they are more likely to get the results they want to see. Is a Storyboard

Director looking for acting, posing, expressions, camera moves, staging, on-model drawings, comedy writing chops? Whatever it is you're looking for, choose an appropriate focus and set the test takers up for success by creating a test that will showcase the skills and quality you're looking for. And here's an idea: use test instructions to tell the test takers exactly what you're looking for!

"Members asking their fellow artists (or writers or technicians) to take a test should think about taking the test themselves. Do the directions make sense? Is there enough reference to complete the task? How much time will it take to read instructions, do research and do the work? Is it more than four to eight hours of work? If so, it's not reasonable!

"If a test must be given, hiring managers should limit the number of tests sent out. Give tests only to the top candidates (based on resumes, portfolios, recommendations, etc) so that no one wastes time doing free work trying to get a job they have no chance of getting. Assess tests as they come in, BEFORE sending out more tests. Give test takers clear directions and clear parameters. Say how long the test should take to complete – be realistic and keep it reasonable, damn it – and allow a generous amount of time for turnaround. We're all busy and test takers should be allowed sufficient to find time to fit this unpaid-for work into their schedules."

Testing has been around for a long time, and while not everything can be negotiated in a contract, there are some things we can and must do to take control of an issue that has become a real problem for many of our members. It is my belief and hope that those of our members in leadership positions can help change things for the better.

Isn't that the mark of a true leader?

In Solidarity,

David Chlystek

WHAT YOU CAN DO ABOUT TESTING

Testing has been a common practice for a long time. Check out this *Pegboard* from 1994 announcing the upcoming chance to test for “The Hunchback of Notre Dame” and “Pocahontas” at Disney Feature: https://groups.google.com/forum/#!msg/rec.arts.movies/urnUz5v_m60/HN_MSZZXgJUU;context-place=msg/rec.arts.movies/TDjattHktd0/OkU2Y7UkfSgJ. Members are encouraged to call the studio to score a spot in their lineup for an all-day in-house unpaid test!

If You’re Applying for Jobs:

You may be asked to take a test, but it’s up to YOU to decide if you want to take it or not. Consider the idea of offering other evidence that you’re qualified for a position: your portfolio or reel, your resume or a list of productions on which you’ve worked, or a list of professional references who are willing to speak up for you. If you decide not to take a test, do all of us a favor and tell the test giver WHY. If employers and hiring managers learn that the best talent is walking away from testing, they may look for better ways to find and hire artists for their shows.

If You’re Creating Tests or Making Hiring Decisions:

Remember that you’re part of the Animation Guild and think of your fellow members! Hire people who come with good recommendations from coworkers, other talented colleagues and teachers. Look at work samples and realize that someone with strong skills can probably learn to work in the very special style of your show. Hire without testing!

If you MUST test, then make sure the test you give out is responsibly designed. Write instructions with clear goals and parameters (set storyboard panel limits, ask for layered work if you need it, supply a work template, etc). Include enough reference to set the test taker up for success and not have to waste time searching for materials online. Confirm that the work you’re asking for will actually show if the person can do the job you want them to do. Think about how much work you’re asking someone to do and how long it will take. **And don’t ask anyone to do a test that will take more than four to eight hours at the most.**

FROM THE BUSINESS REPRESENTATIVE JASON MACLEOD



WHAT ABOUT FIELD REPRESENTATIVES?

It's exciting to be increasing our office staffing profile to include Field Representatives. We've been without a dedicated Field Representative for a few years, and for a union of our size, that means there has been a missing piece in the framework of how we support members. That's about to change for the better.

Here are some of the duties that a Local 839 Field Representative will perform:

- Visit union worksites and connect with members at their workplaces.
- Communicate with members to explain the contract(s) members are working under and connect members with their rights; both under the applicable contract and under the law.
- Engage and involve members and other stakeholders around worksite issues.
- Identify, support and develop member activists and leaders.
- Connect members to benefits provided by the union contract(s), and point members to specific resources regarding healthcare, saving for retirement, and skills training.
- Listen to member concerns, and collect specific information related to problems at work.
- Complement the resources available at the union office and on the union website by providing in-person opportunities for members to ask questions and have one-on-one discussions.

This change is part of the Animation Guild's continuing movement towards an organizing, grassroots, activist model. For our union to be as strong as it can be, it is not enough for members to just pay dues and expect that the union office staff will solve problems without member involvement and support. Members engaging at all levels is crucial – from voting on contract ratifications, to attending membership meetings, all the

way to running for elected leadership positions on our Executive Board. Your participation makes us strong as a group.

For most unions, the work done primarily by staff can generally be divided into two main areas – **Member Services** and **Contracts & Enforcement**. I'll write more about Organizing, which is also important, in a future article. Field Representatives help with all of three of these areas. Here's how:

Member Services include many of the things you see ASIFA, VES, AMPAS and other honorary societies do for their members. Larger studios also have employee services – events, screenings and parties are good examples. For our union, membership meetings, lunch & learns, and social events like member mixers also fall under member services. However, Local 839 is a labor union, and we provide resources that employers and honorary societies don't – we help connect members to health benefits, answer questions about employment issues and are advocates for members who are experiencing difficulty in their professional or personal lives. A key piece to effectively providing member services is two-way communication, something that Field Representatives will help with. Worksite visits by field representatives are a way to remind members to connect with the resources the union office provides, and they provide an opportunity for one-on-one conversations that might not otherwise happen, given how busy we all are each day.

Contracts & Enforcement – While Field Representatives help with member outreach and education, the Business Representative is tasked with negotiating new contracts and making sure the existing contracts are upheld. The information that Field Representatives bring back to the union office helps with this ongoing effort. Enforcement often involves analyzing the information gathered from workplace visits, understanding member concerns, discussing disputes and escalating issues as needed. Field Representative worksite visits are a visible reminder to both working members and employers that the Animation Guild is actively engaged in contract enforcement, and stands ready to hold employers accountable if either the law or our contracts are not honored.

An important thing to remember is that Field Representatives don't have superpowers – and don't replace the responsibility and obligations we all have to each other as union members. The contract works when we all follow it. Not asking for overtime and working unpaid hours hurts

all of us because unrealistic expectations are set. Not asserting your rights means that the next artist will get taken advantage of. Don't agree to wages or conditions that are less than what the contract requires. If you're not sure, please contact the union office. We want to help. Consistent, timely enforcement is important – help preserve what has been fought for in bargaining by letting the union office know about workplace issues!

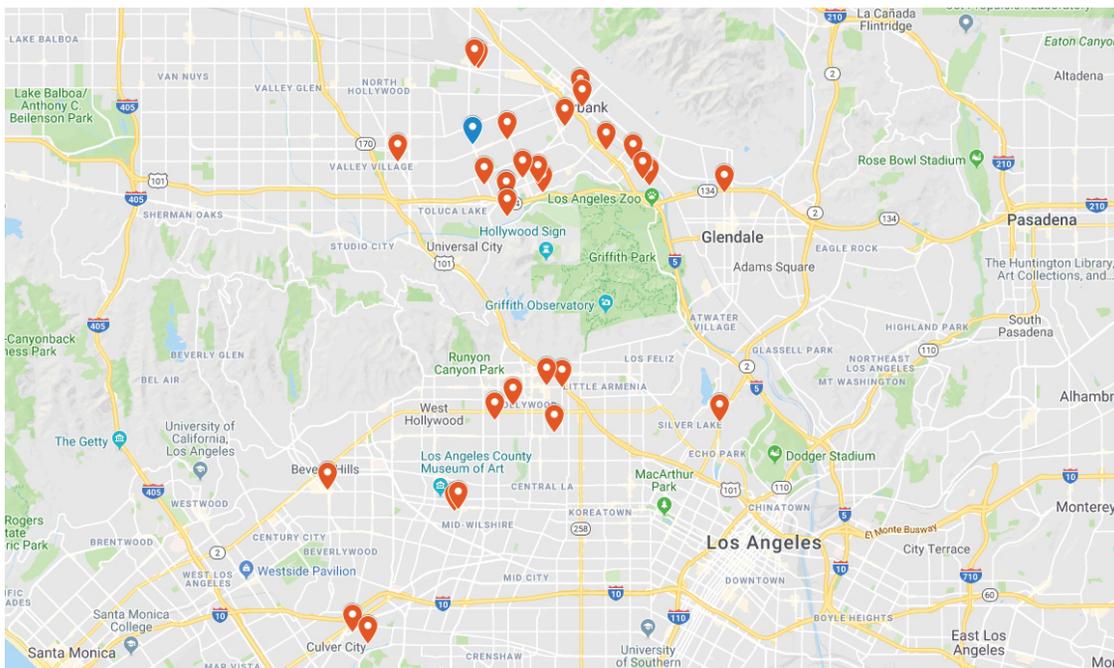
How else can you help contribute to a strong union? Let the union office know if you've changed your name, moved, switched phone numbers or have a new personal e-mail address. Pay your dues on time. Don't undercut the contract. Don't work for free – ask for overtime if you need it, and don't work additional hours if the overtime is not approved. Fill out your own timecards, and report the hours you work accurately. Suggest a paid freelance assignment instead of a test (if asked to take one) for the next role you apply for. Help other members who need it – and if you are a supervisor, please look after your crew.

Contact the union office at 818-845-7500 or membership@tag839.org if you need a hand understanding the contract or feel that something in the workplace is not right. The office staff and I will do our best to help. And be on the lookout for an Animation Guild Field Representative to visit your workplace.

Yours in solidarity,

Jason

Union Studios in Los Angeles



TELL US YOUR PREFERENCES

Read Keyframe and The Pegboard online!

Would you prefer to read
Animation Guild publications online,
rather than having them mailed to you?

Are you in a household with more than one member,
but only want one copy of publications mailed?

You can tell us in under a minute by visiting:
animationguild.org/about-the-guild/publication-preferences/



the animation guild

NEW SOCIAL MEDIA FOR KEYFRAME!

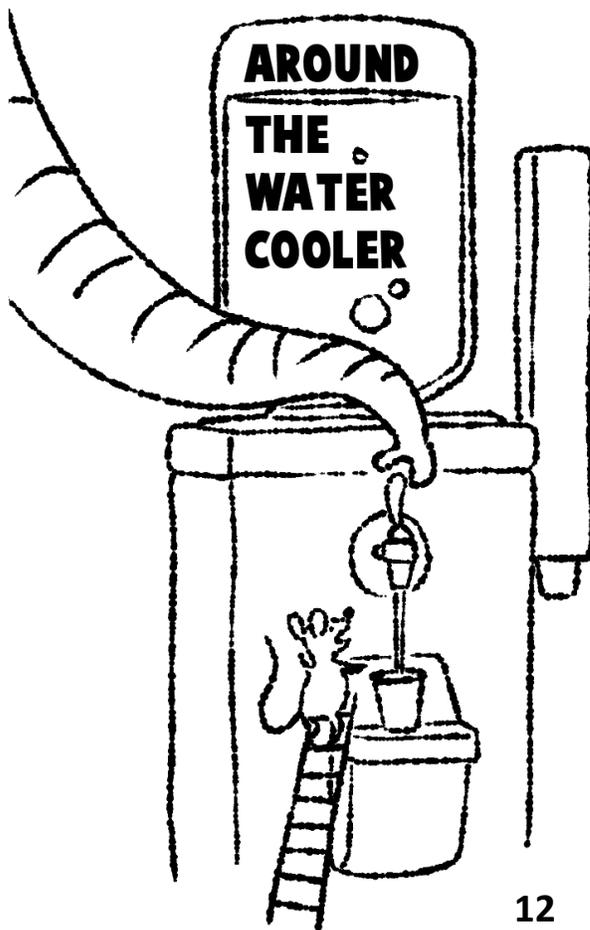
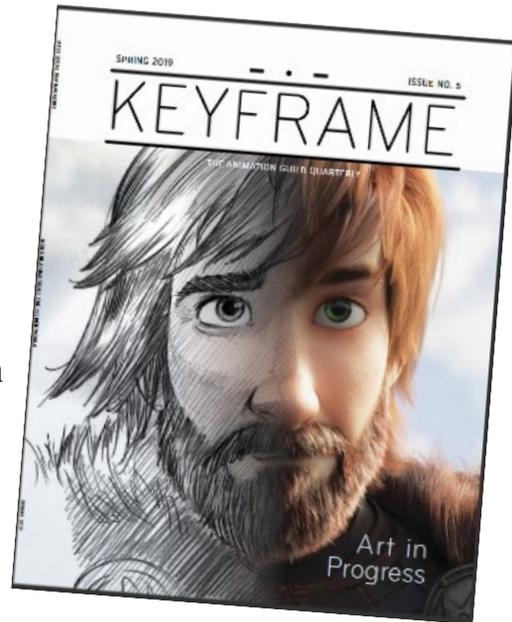
Did you know that Keyframe just launched its own Twitter and Instagram accounts? These outlets will promote our mission—to celebrate the craft and our members—to a wider audience. If you have an event, artwork, project or anything else to share, e-mail us at editor@tag839.org so we can post it on social media.



Follow us on Twitter
@KeyframeM



Follow us on Instagram
keyframe_magazine



Several Animation Guild members have recently taken part in programs organized by Women In Animation:

Carol Wyatt has been mentoring several women in Art Direction through WIA's formal mentorship program.

Paula Spence moderated a panel discussion on mentoring at Cartoon Network, which featured TAG member Ben Juwono and Vice President Jeanette Moreno King.

MEMBERS IN THE NEWS

Sent in by member Lee Crowe, here's a link to a recent LA Times article that features the voices of several TAG members:

<https://www.latimes.com/business/hollywood/la-fi-ct-lasseter-sky-dance-testcase-20190124-story.html>

And for more news on this continuing story:

<https://www.latimes.com/sns-bc-us--film-lasseter-thompson-20190226-story.html>

If you or another member you know has made the news lately, please let us know – we'd like to help spread the word! Send a link to editor@tag839.org so we can share it in the next issue.



TAG Tuesday!
LAST TUESDAY OF EACH MONTH

Wear your TAG logo shirt, take a photo,
and post to social media with:

#tagtuesday • #tag839 • #animationguild

 the animation guild

WANTED: NEW PERSPECTIVES

We need insights from a diverse group of members for our Communications Committee! You can be a part of crafting the way we reach out to our community and share information through e-mails, social media, publications and our website. Do you have ideas? Join us at an upcoming meeting and start making a real difference in the way we communicate with members! E-mail alexi.drosu@tag839.org to find out more.

TAG's Storyboard Committee and Events Committee are working on plans for hosting a Free Portfolio Review Day at the Animation Guild on Sunday, May 19th. Volunteers are needed to act as expert reviewers, and additional support for reviewers, artists and event logistics is needed, too. Would you like to help make the day a success? Please send an e-mail to tagportfolioreview@gmail.com to volunteer!

The Test Evaluation Committee is looking for new members who are interested in sharing ideas about changing the culture of testing in our industry. None of us like tests, but the fact is that skills evaluations exist and often our own members find value in them as a tool when they are looking to hire talented artists. The committee welcomes members of all crafts who want to play an active part in changing the way tests are made and used in the animation industry, educating members and our community about better hiring practices and how to say NO to testing, and research and planning for future negotiations – so we can change the way we talk about testing in our contracts with employers. To find out more and join the committee, e-mail paula.spence@tag839.org.

TAG839

FREE PORTFOLIO REVIEW DAY

Sunday, May 19th, 1-5 PM

The Animation Guild, Hulett Hall

Interested in volunteering?

Email tagportfolioreview@gmail.com



MEMBER MIXER!

It's no joke!

The Animation Guild's next Member Mixer will take place on April 1st, 2019.

It's free and for TAG members only at Chloe's at Golden Road. Chloe's is the private space – entrance door is next to the main bar – which we will have all to ourselves from 6 to 9 p.m., including delicious free appetizers and a cash bar. Space is limited, so reserve your spot as soon as possible:

<https://aprilfoolsmembermixer.eventbrite.com>

Too late this time?

Sign up for TAG e-mails so you can get events news sooner:

<https://animationguild.org/about-the-guild/email-list/>

Check out other TAG events at

<https://animationguild.org/about-the-guild/calendar/>



IN MEMORIAM

Lead Animator, Producer, Timing Director and icon of the animation industry, **Rudolf “Rudy” Cataldi** – “The Caboose of the Golden Age” – passed away on January 4th, 2019 at the age of 91. Rudy got his start at age 16, drawing in-betweens for Disney Studios, and worked on many Donald Duck, Mickey Mouse and Goofy cartoons during the war years. He later worked on feature films such as *Cinderella*, *Alice in Wonderland* and *The Three Caballeros*. Over the years Rudy worked for studios on both coasts, served in the Marines then returned to animation, starting his own studio, Animation Associates, in Hollywood, California. There, he and his best friend Lou Zukor produced 100 episodes of “Q. T. Hush Private Eye”, which aired on Sheriff John’s Lunch Brigade in 1960. In the early 1960s Rudy went to work for Hanna Barbera and for the next 23 years animated on such classics as *The Flintstones*, *The Jetsons*, *Yogi Bear*, *The Smurfs*, *Space Ghost*, *Top Cat* and *Jonny Quest* to name a few! He later went on to work at Saban, Dic, Marvel, Graz Entertainment and Film Roman. He will truly be missed.

Robert “Ted” Stearn died on February 1, 2019. Perhaps most well known for his work as a comics artist – especially the Fuzz and Pluck stories – Ted also worked as a painter, sculptor, graphic designer, art director, as well as storyboard artist and sometimes director on many animated TV series, including *Beavis & Butthead*, *Daria*, *Drawn Together*, *Squirrel Boy*, *Futurama*, *Rick and Morty*, as well as *The Simpsons Movie*.

Carl “C” Raggio IV died in a car accident on Angeles Crest Highway on February 9, 2019. After graduating from CalArts in 2004, C quickly built a successful career as a character designer and story artist, first at Cartoon Network and later moving on to PBS, Disney TVA, and Nickelodeon before making the jump to storyboarding for animated features at Illumination Entertainment and Sony Pictures. He leaves behind a large and loving group of family and friends, whose love and pride supported and sustained him.

Art Show Opening Reception



Abstract Paintings by Jeff Shank

Friday April 5th 6-9 pm

Gallery 839 1105 North Hollywood Way, Burbank, CA 91505

Regular Gallery Hours are Monday through Friday, 8:30am to 5:00pm
~ Show Ends April 26th, 2019 ~

Jeff Shank is a visual effects artist based in Los Angeles. His movie credits include *Lost World Jurassic Park*, *Star Wars: Phantom Menace*, *Harry Potter and the Sorcerer's Stone*, *Narnia: The Lion, the Witch and the Wardrobe*, *The Perfect Storm*, *Spider-Man 2 and 3*, *Matrix Reloaded*, *Matrix Revolution* and most recently, *Aquaman*. He graduated with a BBA from Marshall University in his hometown of Huntington, West Virginia. He also attended Ringling College of Art in Sarasota, Florida, as the school's Presidential Scholar. Jeff is currently Lighting Supervisor at Encore VFX in Burbank, California, working on television shows *The Flash*, *Supergirl* and *Doom Patrol*.

UPCOMING EVENTS AT THE ANIMATION GUILD

March 26th – TAG Tuesday! Wear your TAG T-shirt to work.

March 26th – General Membership Meeting
(Refreshments at 6:30, meeting starts at 7 pm)
IATSE District 2 Convention Delegate Nominations

April 1st – Spring Member Mixer at Golden Road
Save the Date – Watch e-mail for details

April 5th – Gallery 839 New Show Opening 6-9 pm

April 19th – Contract Holiday: Good Friday
(*except DreamWorks and Nickelodeon*)

April 30th – TAG Tuesday! Wear your TAG T-shirt to work.



Animation Guild members at Disney TVA Sonora show their pride on International Women's Day on March 8th!

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

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