

STAY INFORMED ABOUT NEGOTIATIONS



This is a negotiation year. That means the Animation Guild's term agreements with the AMPTP (Alliance of Motion Picture and Television Producers) and some individual animation studios are set to expire in 2021 and we'll need to meet with those employers to negotiate new agreements. Others in our parent union, the IATSE, are in the same situation; the live-action West Coast Studio Locals will be facing the AMPTP in the coming months to bargain for individual contracts and for a Basic Agreement that will likely form the core of our own wage and benefits package.

Local 839 generally bargains with the AMPTP after the West Coast Studio Locals conclude their negotiations. While we usually meet before our contract term expires, our most recent negotiations for a Master Agreement (in 2018) were pushed back several months because some difficult bargaining issues caused delays in the Basic Agreement talks; in that case our Local agreed to a contract extension with the AMPTP that was meant to carry us through the weeks until both sides came to an agreement on new contract terms. We did

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1105 N. Hollywood Way, Burbank, CA 91505 • (818) 845-7500
www.animationguild.org • pegboard@tag839.org

PEGBOARD EDITOR

Paula Spence

EDITOR-IN-CHIEF

Alexandra Drosu

MANAGING EDITOR

Kimberly Fay

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Jeanette Moreno King

BUSINESS REPRESENTATIVE

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make a deal that year, and most of our new terms were retroactive to the end of the previous term agreement. On an mutually agreed upon date after our members voted to ratify the agreement, wage minimums went up and members making the minimum rate saw their pay increase and soon received a payment that covered the increase during the retroactive period. It sounds complicated because it really is!

Now it's 2021 and we're back to planning for our next negotiations with the AMPTP. Our lead negotiator is our Business Representative, Steve Kaplan, and he has formed a Negotiations Committee that is larger and more diverse than it has ever been before. There are TAG members representing many of the crafts in our Guild, and the team comes from across a wide age range and varying backgrounds, and works at many different studios. Some are new to the process and some—like Steve—have participated in several bargaining sessions in the past. All Negotiations Committee members recently went through weekend training to learn about the process of collective bargaining with Diane Thomas-Holladay, a Labor Education Specialist at University of Arkansas at Little Rock.

Members of the Negotiations Committee are hard at work creating draft proposals based on the issues that were brought up at craft meetings last year and topics that are areas of concern for the various Animation Guild committees. Each proposal is being researched and backed up with data gathered from industry and media sources, as well as the information that employers are required to provide quarterly. Proposals will be reviewed by the Guild's legal team, who are specialists in labor law with decades of experience in negotiations like ours.

So where do you fit in? All of our members' concerns are paramount to crafting negotiation plans and prioritizing the proposals that we will bring to the table. If you're not on the Negotiations Committee, you can still have your voice heard by attending committee meetings and General Membership Meetings—the next one is March 30th—or by writing an email to Steve Kaplan at steve.kaplan@tag839.org. And watch your email account for messages from the Animation Guild! We'll be sending out surveys to ask about members' negotiation concerns, and your participation is absolutely vital to our efforts. By responding to surveys, you help to make sure ALL voices are heard, and not just the loudest ones.

And that's how we build real solidarity!

— *Paula Spence, Pegboard Editor*

FROM THE PRESIDENT JEANETTE MORENO KING



THE QUIET POWER OF ANIMATION

Aunt Melody and I were enjoying a wonderful dinner at a tucked-away bistro called À La Biche au Bois in Paris. She was representing the National Institute of Health at a global conference being held there, and I joined her to take advantage of a free bed for a week. Seating in the restaurant was delightfully cramped, and an American couple were directed to the table next to us. Naturally, we started to chat once we all realized we had a common language. They were married and both were diplomats. She was a political diplomat living in Washington D.C., and he was a military diplomat doing a tour in Afghanistan. They were meeting in Paris on a babymoon before moving to Dubai together to start their family.

Conversation was lively and engaging as everyone spoke about the important work they do, but I stayed quiet about my work. Here were three people with jobs that have important consequences on society and the world. Honestly, I was so engaged in hearing about their experiences that I hadn't even thought to bring up mine. Finally, the husband, sporting a full beard from his time in Afghanistan, looked directly at me and asked, "So what do you do?"

I responded, "Nothing nearly as important as what you all do." Melody jumped in and proudly said, "She works in animation!"

His eyes lit up, and he smiled broadly and said, "Your work makes our jobs easier! I can walk into the most remote village and, since I'm American, they are calling out to me about Bart Simpson or SpongeBob. Animation connects people around the world, and the work you do is the face of the United States before anything else."

I was stunned. I hadn't thought of our work from that perspective. Here I was just focusing on my daily life, thankful that I get to draw for a living, working away for long hours alone—not considering our impact on the world.

Our industry is one of America's most powerful and influential ambassadors around the globe. I definitely have mixed feelings about this, but if we, and the arts in general, are so vital to the strength of our country, then shouldn't we be treated as essential? Other countries support the arts and their local animation industries—why not the United States? The U.S. could work at the federal level to keep as much animation production in our country as possible by instituting incentives. It could subsidize support for the seasonality of our work and help freelancers with unemployment to even out their pay.

We, the workers, are the animation industry. We are the friendly face of the United States. Our value to our country needs to be acknowledged.

In solidarity,

Jeanette Moreno King

President

The Animation Guild, IATSE Local 839

jeanette.king@tag839.org



Clockwise from Top Left: Brandon Jarratt, Jojo Ramos Patrick, Crystal Kan and Juli Murphy show solidarity on TAG Tuesday in January.

FROM THE BUSINESS REPRESENTATIVE STEVE KAPLAN



SURVEYS: WHY WE NEED YOU TO FILL THEM OUT!

There are a number of Guild initiatives that call for us to send out surveys to you. We are months away from our negotiations and your input is crucial. Also, we have committed to releasing our annual wage survey again this year after taking a break to review the questions asked and tools used to create it. As the animation industry continues to change, we need to better understand the landscape of the work and to engage in a research campaign to gather useful information. We are working to consolidate and provide you with the easiest and most convenient way to participate in these surveys while still being sensitive to “survey fatigue” which could keep you from being willing to help.

Wage Survey

The wage survey is an important tool we developed to be able to provide both members and the overall industry with a look at what the current wage levels are in the animation industry. Some may have noticed that we have not released a wage survey since 2019. A decision was made to shift the schedule of the survey to make the submissions more accurate and timely. Then the pandemic struck causing enough chaos to stall the release another year. We are excited to be finalizing adjustments to the survey questionnaire and are currently choosing the best platform to use.

Negotiations

The current term of our master collective bargaining agreement with the AMPTP will end on July 31, 2021, and preparations to negotiate a successor agreement are underway. The Negotiations Committee has started to work on a survey to help set negotiation goals and strategies. Your input is essential to inform the committee’s priorities and in crafting the proposals that will be taken to the employers.

Animation Industry

The animation industry has transformed from productions using hand-drawn images and cel paint to Wacom Cintiqs and specialized industry software that has kept our fellow members able to work during a global pandemic that mandates we stay apart from each other. It is crucial for us to understand how the industry has transformed in order for us to negotiate, support, and defend our current and future collective agreements. We will be engaging with teams to research the current industry that may require your input as well.

Please Participate!

The significance of these surveys absolutely depends on your participation. Please be on the lookout for notifications from us via email and our social media channels announcing when the surveys are released. Please be sure to take the time to fill out and submit your information as soon as you can once we make it available. As always, your engagement and participation are the essential component of our strength and leverage. I personally thank you in advance for taking what time is necessary to provide us with your feedback and information.

In Solidarity,

Steve Kaplan

Business Representative

The Animation Guild, IATSE Local 839

steve.kaplan@tag839.org

Don't miss out on Animation Guild events! Keep your contact information up-to-date and sign up for our email list at <https://animationguild.org/about-the-guild/change-address/>. You can GO GREEN – and save the Guild printing and mailing costs – by choosing to view our TAG publications digitally rather than receiving a hard copy in the mail. Visit <https://animationguild.org/about-the-guild/publication-preferences/>.



THE IMPORTANCE OF CHECKING IN

In past Field Rep Corner articles I've talked about my work as a Field Representative and my studio visits. Of course, when we were all forced to work from home, that changed and in April, I started doing "Virtual Visits" with our crew members at various studios and productions. These visits are very important and a great way to directly communicate with your union!

The TAG Discord is an incredible resource for information, and I always give props to Jake Hollander whenever there is the opportunity for starting it and creating this member hub. But sometimes, your issues can't be solved in an online forum – and I'm not always on Discord during the day. Your fellow TAG members input is so important, and if you determine through a Discord conversation that something is amiss with you and the studio, the contract, whatever it may be, the next step should be to directly contact the union, either through our membership email address or personally to me or Business Representative Steve Kaplan. We can't look into a situation if we have not been notified!

This is where my Virtual Visits come in handy. This is your chance to have a face-to-face – via Zoom right now – conversation with a union representative. If I can't answer the question immediately, I'll find the answer for you. Sometimes, members aren't even aware a possible contract violation might be happening.

Recently, I had a visit with a crew at a large studio and it was brought to my attention that members with decades and decades of experience as storyboard artists were being classified as story sketch. This seems a bit off, right? So I researched the crew list, brought it to Steve's attention, and outreach to the studio has begun to determine why they are using this classification. Without having that interaction through a Virtual Visit, this situation might never have been flagged as a potential issue.

During another recent Virtual Visit, I noticed on my crew list that all the storyboard artists were classified as “1st six months” when they also had years and years of experience. I flagged this as suspicious and during my Virtual Visit with them, I asked them about the work they were doing and their experience. I determined from this visit that they were misclassified and brought it to the attention of my contact at that studio. The misclassification was fixed, with retroactive make-up contributions made to their Individual Account Plans.

These are just a couple of examples of issues that have been identified from Virtual Visits. That’s why it’s so important to attend. Even if it’s to pop in and say hi and then leave – I’m on there for an hour waiting for anybody to join and ask their questions. This is the closest thing right now to a studio visit. So I hope the next time you receive an invitation for a Virtual Visit that you jump on, say hi and if you have questions, fire away! If your studio hasn’t had a Virtual Visit or hasn’t had one in a while, email me at leslie.simmons@tag839.org to set one up!

I’m always here to help!

In solidarity,

Leslie Simmons

Field Representative/Political Coordinator

The Animation Guild, IATSE Local 839

leslie.simmons@tag839.org

Call or text: 747.238.0287

Q & A: MEET THE BLACK ARTISTS GROUP

After the murder of George Floyd last year, many Animation Guild members recognized that we as a union needed to better engage Black artists and offer productive opportunities for dialogue. We also vowed to create an environment so that Black artists and writers felt welcome to participate in union activities as well as lead them. TAG Facilities Manager Jupey Krusho paved the way by starting the Black Artists Group. He reached out to Supervising Animation Director Kimson Albert after hearing him speak up about diversity on a Zoom call and asked him to join in this effort. Shortly after, Storyboard Artist Lauren Andrews (co-chair of the TAG POC committee) joined the core group. Here, Kimson shares more about the mission and vision of this group, and how you can be an ally.

Q: What is the main mission of the Black Artists Group?

A: BAG's main purpose is to be a place where Black members of the guild can have a supportive, safe space to share their journeys and experiences in the animation industry. Our early meetings were really getting to know one another. Where we might be one of a few Black people on a crew, we realized the group could help connect folks that usually wouldn't know each other or if they even existed!

Q: What are the key goals you want to accomplish?

A: So many! I'd say primarily to elevate and honor Black voices in the industry and in the Guild. By default, visibility is important for the next generation of artists, so outreach and mentorship to students who normally wouldn't have access to industry professionals. Another goal is keeping studios accountable for their equity initiatives.



Q: What are some of the challenges Black and African-American artists face in the industry?

A: Invisibility, subtle or blatant prejudice, a host of microaggressions. For Black women it's even worse. It leads to less Black executives, showrunners, supervisors, etc. An incident like George Floyd's murder triggered major studios to self reflect at the lack of representation behind the scenes and in key supervisory roles. It's already a challenging industry, but we have to look at the systems that aren't beneficial and change them.

Q: How can TAG members who are not POC support your efforts?

A: Be an ally. Elevate Black voices. Educate yourselves and self reflect. All Guild members want better work conditions, salary, benefits, etc. Honoring each other's unique background and experience helps us unite in achieving those goals.

If you'd like to join or find out more about the Black Artists Group, please email blackartistsgroup839@gmail.com.

REMEMBERING JOE RUBY

The animation world lost a beloved legend on August 26, 2020, with the passing of Joe Ruby. One half of the acclaimed Ruby-Spears team, he co-created, along with Ken Spears, the most iconic cartoon pooch of all time, Scooby-Doo, along with many other memorable characters.

The animation industry is rife with anecdotes—especially about pioneers like Ruby—and producer Larry Huber shared the following with animation veteran David Brain, who wrote this memorial for this year’s Afternoon of Remembrance.

Larry was hired as the showrunner for *The Centurions*. Joe gave him the one-page treatments for the first season’s shows. Larry contacted the writers of the treatments and asked them to write the show scripts.

Upon reading the scripts with the script supervisor, they noticed that three of them read like sappy romance novels. The author of these scripts said Joe was looking for a new angle on the stories, and that’s why he hired someone different—in this case, a romance novelist.

That week Joe and Larry went off to Cleveland, Ohio, to see the show’s clients, the Hasbro company reps. Getting on the plane, Larry handed the three scripts to Joe who was sitting in first class. Larry and the script supervisor were in coach. Larry asked Joe to look the scripts over on the flight because they were very different from the others.

Two hours into the flight, Joe came lurching down the aisle. “What’s this crap?” he shouted, throwing the scripts on Larry’s lap. “I can’t show this to the client. We’ve just blown our first deadline. We’ll probably be playing catch-up the rest of the season. I’ve got other appointments this afternoon, and I’ll be staying with friends after that. I’ll see you at the meeting tomorrow.” Joe swore at the ceiling, turned, and lurched back up the aisle.

At the client meeting the next day, with over 30 people in attendance, Larry and the script supervisor sat at one end of the table with Joe at the other end. The head client rep turned to Joe and asked him how things were proceeding with the show. Larry braced himself for Joe’s response.

The room was silent.

Joe leaned back a bit and answered calmly, “We’re giving you 10 scripts we feel are ready to go. We’re not completely satisfied with the remaining three. Larry and I will get the rewrites done, and you should have them in two weeks. Making your notes on the first ten should keep you busy until you get the last three.”

Larry relaxed with relief. He and the supervisor caught a plane back to L.A. Back at the studio the next day, Larry asked Joe about all the concerns he’d shown on the plane before the meeting.

Joe said, “I should tell you I’m deathly afraid of flying, so I have two whiskeys before the plane takes off and two more once we’re in the air ... Why? What did I say?”

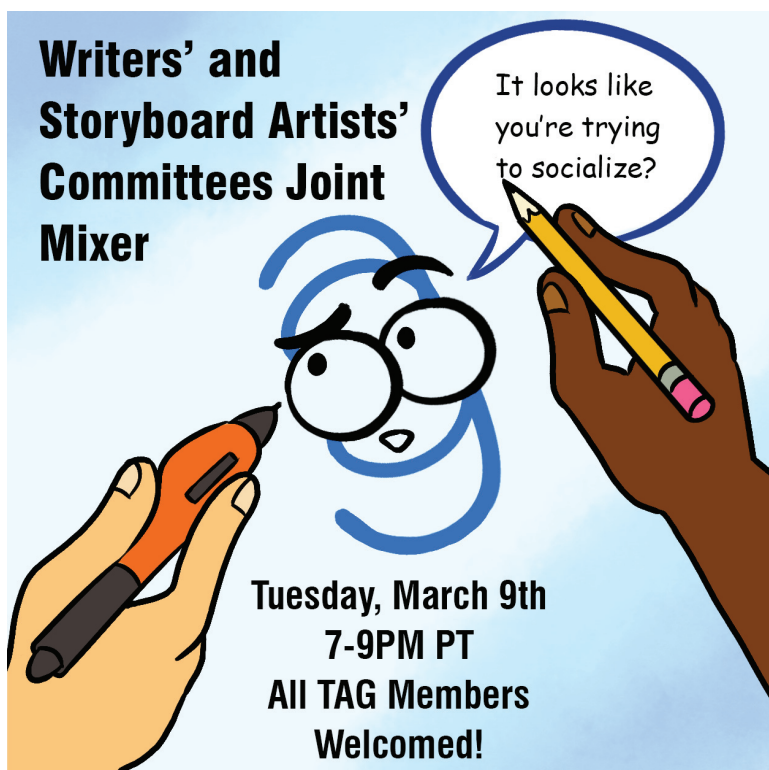


Joe Ruby, his partner Ken Spears and seventy-six others who passed away last year were honored on January 30th at the Animation Guild’s Afternoon of Remembrance. The event has been held every year for the past quarter century, and this year moved online to keep people safe during the pandemic. Attendees were able to join via Zoom, and those who couldn’t do so watched on Facebook Live and returned later to re-watch and share favorite moments from the personal memorials that were given by colleagues, friends, and family.

Thank you to the members of the Guild’s Memorial Committee, who work throughout the year to keep a record of passings, write biographies and memorials, and reach out to a wide network of animation industry friends to find speakers for each honoree. The event couldn’t happen without this team of dedicated volunteers!

SPOTLIGHT ON COMMITTEES: WRITERS AND STORYBOARD CRAFT COMMITTEES

The Writers and Storyboard Craft Committees are happy to announce our upcoming virtual **ZOOM MIXER**! Mark your calendars for **Monday, March 9th from 7 p.m. to 9 p.m.** Like our last mixer, we will be breaking into smaller Zoom rooms: We will have two breakout room sessions. **THE FIRST** will have rooms of no more than 7, focusing on icebreakers, getting to know each other, and learning a little bit more about how writers and artists can support each other in the Guild and during production. **THE SECOND** Will have several themed breakout rooms anyone can join, including **Networking, Drink and Draw** (<https://magmastudio.io>), **Hobbies**, and more! Zoom registration will be announced soon; watch for an email from TAG for more details.





The Behind the Scenes Mental Health and Suicide Prevention Initiative, in partnership with HelpPRO, announces the launch of the Entertainment Industry Therapist Finder. The Finder only includes listings for mental health professionals who have previously worked with clients in the entertainment industry or who have personal professional experience in the industry themselves.

Users are able to search for a therapist using a simple search form which includes location, insurance accepted, what areas the therapist specializes in, and therapist availability such as whether they see clients remotely or on nights and weekends. An advanced search is available which also includes such criteria as theoretical approaches, credentials held by the therapist, specific populations they have experience with, and languages spoken. Both searches indicate whether the therapist is accepting new clients.

The Entertainment Industry Therapist Finder has been developed in response to an industry survey conducted last fall. The results revealed just how prevalent the problem of finding therapists who understand something about the unique culture and stresses of the entertainment industry is. Many respondents expressed frustration with therapists who consistently made suggestions that were unrealistic given the long working hours and employment challenges so many in our industry face. They also expressed the difficulty of scheduling appointments with therapists who kept only 9 to 5 office hours.

Find a therapist today at btshelp.org/findatherapist, or tell a friend or colleague you think might benefit.

NEW ONLINE EXPERIENCE AT VANGUARD

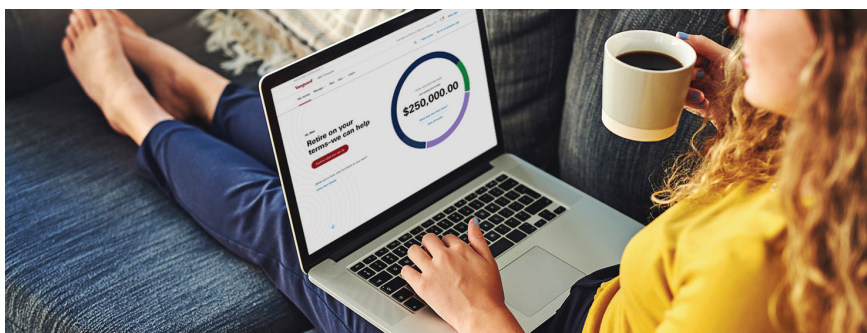
Vanguard is rolling out a new website experience this month. Participants in the Animation Guild 401(k) Plan who log into their account online will see a home page invitation to explore this new experience if they so choose. The familiar classic site will still greet everyone at log-in and remain the default experience, but participants have the option to click over to the new site if they choose to do so.

Additionally, Vanguard will continue to release features on the new site throughout the first quarter, ensuring the experience gets better and better for investors.

Plan participants can expect to experience:

- Enhanced loan flow. Clear messaging on current loan(s) will improve participants' self-directed ability to manage important decisions on using their retirement funds.
- Updated investment experience. Enhanced performance and functionality will enable users to filter by time frame and assess individual fund performance.
- Enhanced easy enrollment. Simple, streamlined enrollment that onboards participants with natural-scrolling-behavior-based interactions that guide them intuitively through the flow.

If you haven't logged into your Vanguard account lately, give it a try now and look for the prompt to check out the new website experience. And if you don't participate in the Animation Guild 401(k) Plan, read on and consider signing up to save for a retirement with dignity!



GET TO KNOW THE TAG 401K PLAN AND THEN SIGN UP TO PARTICIPATE!

As one of the 14 IATSE Motion Picture and TV Locals in Hollywood, our union enjoys the benefits of the Motion Picture Industry Pension and Health Plans, which include comprehensive health care and both a Defined Benefit Plan and an Individual Account Plan. The Animation Guild, however, is one of few Locals to offer a 401(k) plan, and it can help members set aside a portion of their earnings to complement their two MPI pension plans in their retirement years.

Some basic information about The Animation Guild 401(k) Plan:

- Participation in the Plan is voluntary; there have been automatic enrollments at two studios in recent years, but those members can opt out if they choose not to participate.
- In order to participate, members must have been employed at a signatory studio for at least 90 days.
- The Plan is funded through participants' payroll deductions; there is no employer match because our employers are already paying into the two MPI pension plans for every hour worked.
- There are Pre-Tax and Roth 401(k) options available: Pre-Tax deductions come out of your paycheck BEFORE taxes (you'll pay taxes later when you withdraw the funds in retirement). Roth 401(k) deductions come out of your paycheck AFTER taxes (there will be no taxes to pay when you withdraw the funds in retirement).
- Participants can contribute between 2% and 40% of gross earnings per paycheck.
- Deductions are limited by the IRS: the 2020 limits are \$19,500 for the year, plus up to \$6,500 more for those who will be 50 or older by the end of the year.

Whew! That's a lot to absorb. If some of that went over your head, just remember this: We all need to save to secure a retirement with dignity. And you're going to be a lot better off if you save earlier in your career instead of waiting until later. To find out more about the Animation Guild 401(k) Plan or download forms to sign up or change your contributions, go to: <https://animationguild.org/benefits/401k-forms/>.

This article was previously published in the January 2020 issue of The Pegboard

HOW A YOUNG EARNER CAN GET AHEAD IN THE SAVINGS GAME

We all know how hard it is to stretch a paycheck to cover all of our expenses, especially when the cost of living in Southern California is so high. It's even harder to set aside some of that money to save for a secure retirement in the future. Add student loans to the mix and retirement starts to look like a downright impossibility.

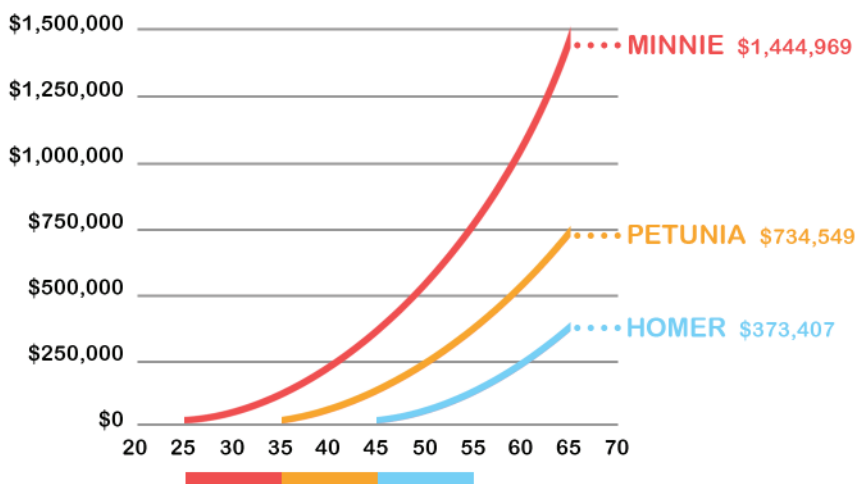
Even though the Animation Guild has a 401(k) Plan that makes it easy for participants to have a set amount withdrawn from each paycheck and invested in funds of your choosing (from a range of Vanguard offerings), it's not a surprise that someone starting out in their animation career with a big fat student loan debt on their mind might find it difficult to take the plunge into saving for retirement. It's not easy being young in today's economy, but the younger you are, the more advantage you have in starting your savings NOW because you have time on your side.

Here are two good reasons to start saving when you're young, even if you're burdened by student loans:

1. If your loan payment is based on your income, you can lower your net taxable income amount by having 401(k) contributions withdrawn BEFORE taxes. That might mean you can get a lower monthly loan repayment amount from your loan provider.
2. The money you invest now will be earning interest throughout your working years, and interest that compounds over the years means the money you put away early has more time to grow than money you might put away later in your career.

Here's an illustration of the power of compound interest using theoretical numbers: Let's say three investors – Minnie, Petunia and Homer – saved the same amount of money over a 10-year term – each put away \$1,000 a month for ten years. For simplicity's sake, we'll say they each earned the same 7% annual return year after year until age 65. The difference between the three is their age when they started saving: Minnie saved between 25 and 35, Petunia started at 35 and saved until 45, and Homer paid off his student loans, started saving at 45 and stopped at 55.

Again, in this example, each put away \$120,000 over ten years and then left their savings invested to grow at a steady 7% until they retired at the age of 65. Though the amount saved was the same, their balances at age 65 were quite different.



Here's what they would each have at retirement:

Minnie – \$1,444,969

Petunia – \$734,549

Homer – \$373, 407

Minnie ended up with much more at retirement simply because she started saving earlier in life and her investment had more time to grow. That's the power of COMPOUND INTEREST: Your investment will earn interest and the interest earned will grow interest of its own. The sooner you start saving, the longer your savings will have to earn interest—and that adds up over the years.

The real-life power of compound interest means that time is the best thing a young saver has on their side. If you want to secure a dignified retirement, you should put away as much as you can for the years when you're no longer working and bringing in a regular paycheck. The amount you can put away is important, but it's even more crucial to start your retirement savings early in your career rather than waiting because money you put away later has less time to accrue that compound interest. The bottom line is: the sooner you start, the greater your advantage.

RESOURCES FOR DEALING WITH POST-HOLIDAY BLUES

The Animation Guild is here to assist you in finding the help you might need during times of grief or the post-holiday blues . . . through the Motion Picture Industry Health Plan.

If You Have Anthem Blue Cross PPO

Optum Employee Assistance Program: Live and Work Well

Most members are enrolled in the Anthem Blue Cross PPO. Under this plan, mental health benefits are carried through Optum. In-network providers have a \$5 copay. You can search for in-network providers on Optum's website—liveandworkwell.com—with Access Code **MPIPHP**.

Be sure to check with the provider to ensure they are in the Optum network before scheduling an appointment. If they accept Employee Assistance Program (EAP) benefits, you can receive five free sessions by requesting an EAP letter at 888-661-9141 or through liveandworkwell.com.

Out-of-network providers are covered at approximately 50 percent of the cost. Many therapists accept Optum but be sure to confirm before making an appointment, and submit claims through liveandworkwell.com. For more information, contact Optum at 888-661-9141.

PsychologyToday.com is a valuable search tool when looking for out-of-network counseling.

If You Have Kaiser HMO

Under the Kaiser HMO, in-network individual therapy sessions have a \$15 copay. In-network group therapy sessions have a \$7 copay. Out-of-network providers are not covered. You do not need prior authorization from your primary care physician to receive mental health services at Kaiser facilities.

You can search for in-network providers by visiting kp.org/mental-health or by calling Kaiser member services at 800-464-4000.

If You Have HealthNet HMO

Under the HealthNet HMO, mental health benefits are run through Manage Health Network (MHN). In-network Individual therapy sessions have a \$15 copay. In-network group therapy sessions have a \$7.50 copay. Out-of-network providers are not covered. You do not need prior authorization from your primary care physician to receive mental health services. To search for in-network therapists, visit mhn.com or contact MHN at 888-926-5133.

If you're unsure what plan you are registered with, or if you have any other health insurance questions, you can contact MPIPHP at 855-275-4674 or visit their website at mpiphp.org.

The Animation Guild office is also available to answer any questions you might have, either by phone at 818-845-7500 or by emailing membership@tag839.org. Reach out to us and we'll put you in touch with your MPI benefits.

— **Rusteen Honardoost**

This article was previously published in the January 2020 issue of The Pegboard

For additional resources, please visit <https://animationguild.org/covid-19-resource-page/mental-health-social-distancing/>



The Workplace Equality Committee will be holding a Zoom meeting on Thursday, March 4, 2021 at 7p.m. The goal of the Workplace Equality Committee is to combat discrimination, harassment, and hostility toward employees. RSVP's are encouraged, but not required to attend the meeting. RSVP by emailing workplaceequality@tag839.org.

IN MEMORIAM

Victor Lew died on October 27, 2020. Victor worked as a Technical Director and EFX Animator at Dream-Works Animation and Imagi Animation Studios. His credits include *Madagascar*, *Bee Movie*, *Speed Racer*, and *Kung Fu Panda*. He was 38.

Lester Pourier passed away at the age of 89 on December 2, 2020. A member of the Oglala Lakota Tribe, Lester worked as an Assistant Animator at Hanna-Barbera Productions and Ruby-Spears Productions. His credits include *The Flintstones*, *The Jetsons*, and *Josie and the Pussycats*.

Dale Baer passed away on January 15, 2021. He is best known for his work at Disney Animation and at his eponymous Baer Animation Company. The company served as the Los Angeles animation unit for *Who Framed Roger Rabbit* and also provided animation for *Beauty and the Beast*, among other films. He was honored with a Golden Award by the Animation Guild in November of 2019.



UPCOMING EVENTS AT THE ANIMATION GUILD

EVERY FRIDAY, Noon to 12:30 p.m.

TAG Office Hours via Zoom – Reserve your spot: RSVP@tag839.org

FEBRUARY

February 15th
Presidents' Day
Contract Holiday

February 23rd
TAG Tuesday

Wear your TAG T-shirt and share your solidarity on social media while we work at a distance – there is strength in numbers!

MARCH

March 30th, 7 p.m. via Zoom Webinar

Virtual General Membership Meeting

Register ahead of time to save your spot and receive a meeting link; watch your email account for details and instructions.

March 30th

TAG Tuesday

Wear your TAG T-shirt and share your solidarity on social media while we work at a distance – there is strength in numbers!

Check the full TAG calendar, including special events and committee meetings, at: <https://animationguild.org/about-the-guild/calendar/>



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



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