

READY, SET . . . RESET!



Have you been outside lately? It's July . . . and it's HOT! People are starting to go about their business without the masks that have covered our faces for the last year. I know I'm not the only one who has enjoyed the glorious feeling of eating out again, though I do still tie that mask around my neck when I go out, and check to see what the policy is before I step into a store or restaurant. It's lovely to see people's smiles instead of just staring eyes above their face-covering. And it's a good feeling to know that even if some of the unmasked folks I come across are probably not vaccinated, at least I've had my own shots and can feel safe coming into contact with someone who may be carrying the virus that we've all been avoiding.

I'm still working at home, though, and I'm pretty sure most of you are, too. There have been rumblings about animation studios bringing people back to

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work; some have reopened recording studios and welcomed certain small groups back to the workplace since the 4th of July holiday. But most employers are taking a “wait and see” approach—waiting to see if there’s another wave of infections among the unvaccinated, waiting to see how the negotiations on the revised industry agreement on Return To Work policies go, and maybe even waiting to see what other employers decide to do. At this point, they don’t need to wait and see if we can work efficiently and productively at home because we’ve proven for over a year that we most definitely can.

I’m just starting work on a new project that will keep me busy through spring of next year, and our production will be done remotely. While a few of our team will be doing their work outside of the LA area, most of us are local. Other managers on the crew have had the experience of working remotely on at least one other project since we all went home last March and agree with me that we’d like to build a strong team spirit and keep up morale by meeting occasionally in person. While working from home, I’ve been in touch with team members via video chats and meetings, and through chat apps such as Slack and Discord just like everyone else. I’ve even forged a couple of friendships on Zoom that will last a lifetime—I know now that one of those friends is exactly the height that I expected him to be, but I’ll have to fill you in later on the other friend because we haven’t yet met in person. Looking forward to real-life smiles and a handshake that quickly becomes a hug!

So what are you doing to reset after an unprecedented and difficult year of isolation and remote work? Are you looking forward to getting back to the studio? Have you revisited your favorite botanical garden or museum, or dined in at a local hangout that’s managed to stay open through the pandemic? Do you have plans to visit family or go to a wedding or take a vacation away from home? I hope you’re all feeling safe enough to share face-to-face time with family and friends now, and that you and your loved ones are starting to get back to some kind of normal. While we’re not out of the woods with COVID-19 yet, I’m ready to reset and I’ll bet you are, too. Hope to see your name in the attendees list at the next General Membership Meeting on Zoom . . . one of these days we’ll get back to the Animation Guild meeting hall and I’ll be very happy to see your smile, live and in person!

— *Paula Spence, Pegboard Editor*

FROM THE PRESIDENT JEANETTE MORENO KING



LINES IN THE SAND

We all have our limits of what we are willing to tolerate—professionally, socially, personally. You might not even be aware of those limits until you are confronted with a challenge you hadn't anticipated.

As a child, the first time I had to confront bullying, I didn't know how to respond. I would inevitably burst into tears, not having the language to defend myself or even a full understanding of what was happening. Especially when it was from someone who wasn't necessarily a bully but not considering my feelings or needs.

Of course, with practice, I started to figure out what I was willing to put up with. And I expanded that code to include the people I cared about—rushing in to defend them when they needed it.

My husband, Tom King, an episodic director on *Central Park*, tells a story from his childhood that really resonates with me. He and his best friend were pressured by their parents to be acolytes at their church. Tom was doing this in order to spend more time with his friend who he only was able to see while at church.

It can be difficult to manage children (or anyone!) who are volunteering their time. You need to have the skills to guide them while also making everyone feel valued and happy to be involved. Unfortunately, the woman running the acolyte program saw this as an opportunity to flex this small power over kids who just wanted to contribute and feel a sense of belonging.

One Sunday, when Tom and his friend were doing what kids do and chatting with each other, she called him out publicly; haranguing and humiliating him as an example to the other kids. She finished her diatribe by telling him, "If you don't want to be here, you can leave!" DING! A light went on in Tom's mind! She had just revealed the way out of a situation

that had become more pain than pleasure. He had also discovered a line on how he would allow others to treat him. He stood up and said, “You know, you are right. I don’t want to be here.” As he walked out, she was stunned into silence, mouth agape, realizing she had handed over control of the situation.

As young professionals, we all start to figure out where our lines are—what we are willing to tolerate at work and what we want our daily work life to look like. When we accept a job, we aren’t just accepting the conditions the employer has laid out for us. They are also accepting your needs as an employee. It is a conversation between employer and employee. The trick is to communicate those needs and concerns before you are ever pushed up to your line.

So go our upcoming negotiations—what are our lines as a union of 5,000-plus animation professionals? What issues are you willing to fight for? What are you willing to let go of even if you think we deserve it? In a negotiation, you often have to give up something to gain something else. What are those things that matter to you personally? What are those things that are important for the greater good of the membership and union?

The only way that I and the rest of The Animation Guild’s leadership can know is by analyzing responses to the negotiations survey that was emailed to members in May. We are figuring out our lines and learning where we should make our stand when we need to.

In solidarity,

Jeanette Moreno King

President

The Animation Guild, IATSE Local 839

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Didn’t receive a Negotiations survey? Email survey@tag839.org.

FROM THE BUSINESS REPRESENTATIVE STEVE KAPLAN



ANIMATION GUILD UPDATES

Happy July all! I hope you all were able to have a safe and enjoyable holiday weekend. I wanted to provide you with another update, as well as happily announce the hiring of our new organizer.

INDUSTRY NEGOTIATIONS

The IATSE and Alliance of Motion Picture and Television Producers (AMPTP) have paused the negotiations of the Basic Agreement. Negotiations were originally paused in June at the request of the employers who asked for additional time to regroup and reevaluate their positions and the IATSE's priority proposals. Those discussions were scheduled to resume at the beginning of this month, but had to be rescheduled to August due to the Return To Work Agreement negotiations.

The Return To Work Agreement was negotiated to provide enhanced safety protocols to keep live-action production crews as safe as possible when returning to work during the COVID-19 pandemic. As you may remember, those initial negotiations took months and concluded in September 2020. They were held between the AMPTP and a coalition of entertainment Unions including the IATSE, Directors Guild of America (DGA), SAG-AFTRA, Teamsters Local 817, and the Basic Crafts. The Basic Crafts is a coalition of Union Locals working in the entertainment industry comprised of Teamsters Local 399, International Brotherhood of Electrical Workers (IBEW) Local 40, Laborers' International Union of North America (LiUNA!) Local 724, Operative Plasterers' and Cement Masons' International Association (OPCMIA) Local 755, and United Association (UA) Plumbers Local 78. The agreement purposely had a short three-month term so both parties could monitor the COVID-19 virus, and make adjustments to the agreement as the pandemic developed.

The Return To Work Agreement was set to expire on June 30. The Multi-Union Coalition and AMPTP met on June 21 to discuss the current CDC, State, and County restrictions and discuss any appropriate changes to the agreement. In Los Angeles, the County Department of Health had relaxed many of the safety restrictions including the face mask and social distance mandates for vaccinated people. Unfortunately, at that time there was still a substantial percentage of the population that were refusing the vaccine, and two COVID-19 variants were quickly infecting the unvaccinated population. The two sides could not come to an agreement on any changes. As keeping the live-action crews safe and live-action production running was a priority for all parties, the negotiations for a successor agreement continued into July and the current agreement was extended. This has pushed the Basic Agreement negotiations to mid-August.

We have not calendared any dates for the 839 negotiations at this time. The AMPTP traditionally negotiates the IATSE Area Standards Agreement and Basic Crafts negotiations before ours, and it is unknown if those negotiations have been set for this year at this point. We will keep the membership updated as additional details become available.

IATSE CONVENTIONS

The 69th IATSE Quadrennial Convention will be held virtually between July 27 and July 29. The Guild elected 36 delegates to attend both the Quadrennial Convention and the annual District 2 Convention, which will take place virtually on Sunday, July 25. The Guild's delegation has submitted six resolutions to the District Convention that address a variety of issues including two from the Queer TAG committee addressing medical needs for LGBTQIA members, one from the FAM committee that asks for research into job-protected, paid family leave, a resolution asking for support for a pay equity study, one asking for increased diversity in the IATSE membership, and one asking for IATSE support of police reform.



ORGANIZING UPDATE

It is the responsibility of every labor organization to organize inside their jurisdiction. Non-union animation work creates downward pressure on the working conditions and benefits that the Guild has struggled to create and expand in the almost 70 years of its existence. As the Guild's organizer, I was proud to engage members working at non-union studios in Los Angeles and expand our agreement.

The COVID-19 pandemic provided a blunt underscore to the industry's ability to work remotely. While we enjoyed the ability to stay employed over the last year when many couldn't, the employers also realized their ability to hire outside the scope of our agreement and create a non-union workforce inside their union studio; sometimes composed of TAG members who moved out of the state to be with family during the health crisis.

This, once again, provided us with an opportunity to organize. I reached out to the IATSE for assistance, and we found our newest addition to the Animation Guild staff, Ben Speight. Ben has joined us as our Organizer with decades of experience organizing in the public and private sectors. Ben's passion for helping workers form a union at their workplace is energetic, and I was excited to bring him on the team. Please take the time to read his article in this issue, and reach out to him with any questions you have about organizing or collective action.

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/>.

SHOW YOUR SUPPORT FOR THE PRO ACT

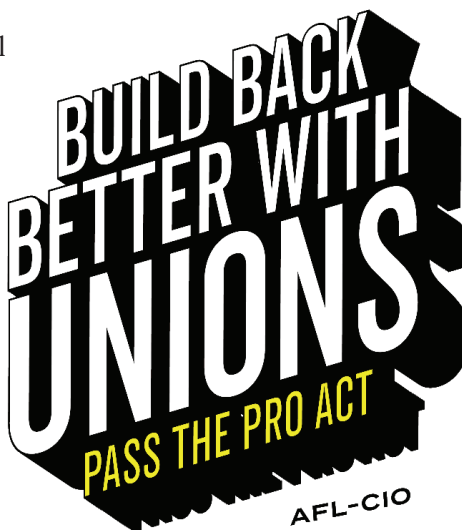
The PRO Act (Protecting the Right to Organize Act) is crucial federal legislation to protect the rights of workers to form a union and bargain collectively, ensure good jobs for all working people, and address racial and gender inequality.

The PRO Act has already passed in the House. Now it needs to pass in the Senate. From July 17-25, the AFL-CIO and allies have planned a nationwide week of action. The focus will be on in-person rallies at or near state offices of all 100 U.S. Senators.

The PRO Act needs the full support of our Guild. We will be participating in events that week and you should too! You can register for events and find more information at the following site:

<https://sites.google.com/aflcio.org/proact-toolkit/toolkit>

Interested in attending the local rallies through the Los Angeles County Federation of Labor? Contact TAG Field Rep and Political Coordinator Leslie Simmons at leslie.simmons@tag839.org



Q & A: MEET TAG ORGANIZER BEN SPEIGHT

With an interest in the labor movement that dates back to his college years, Ben Speight, our new Animation Guild organizer, shares lessons learned from his first organizing experience, why he feels that organizing is the key to reducing inequality, and his belief in the importance of committed worker activists.

Tell us a little bit about how you got your start in organizing.

My anti-war and anti-racism activism in high school turned into an interest in the labor movement during my freshman year at Valdosta State University in South Georgia. I was a food service worker on campus and founded the “VSU living wage campaign” with my roommate in the summer of 2001. Our student- and worker-led effort began holding mass meetings to demand an end to poverty wages and racial/gender disparities on campus. My boss at the food court shortly responded by firing me, giving me my very first first-hand lesson in anti-union retaliation!

Our group would later affiliate with the national student labor organization, United Students Against Sweatshops, where I was introduced to student-labor organizers from across the country. After three years of organizing by trial and error, we won an across-the-board wage increase for all campus workers and forced a public discussion around discriminatory practices impacting the university’s labor force.

I learned a lot in those early years about what to do and not to do while building working people’s leadership skills on the job. I went on to volunteer with a teachers’ union while studying in Japan, worked for the service employees’ union organizing home health care workers in Michigan, represented hotel workers at a casino outside of Sacramento, then returned to Georgia to work at UPS, becoming a Teamster shop steward and later a full-time organizer.

In general, how does an organizing campaign work and why is it important?

The last place that you'll find democracy is on a non-union worksite, and everybody who works there knows it. The boss rules, and workers have little to no say. The only force that can change that is the workers themselves. In fact, that's the history of TAG—animation workers organizing their own workplaces and gaining leverage over employers across this entire industry.



Throughout that history, the industry has never really accepted that shared power relationship and has always sought ways to evade standards by exploiting artists without the same rights. Organizing then is the fight to expand democracy in the economy via workplace organization. Without organizing, as the saying goes, unions die. The good news: TAG is serious about organizing, and we are well on our way towards the goal of organizing animation workers far beyond L.A. County.

The basic building blocks of forming a union have not changed much since the passage of the National Industrial Recovery Act in 1933, the first federal legislation legalizing collective bargaining in the private sector in the U.S. Whether through a government-supervised election or by demanding voluntary recognition from an employer, workers organizing themselves together around their common interests is the very definition of a union. This process of union-creation is confronted in every way by the attempts of the employers to undermine, divide, and defeat any effort of workers to come together. An organizing campaign is nothing but the struggle between workers and employers to establish a union where one does not currently exist, bringing democratic processes to the workplace for the first time.

What do you think are the most important elements of an organizing campaign?

It's not enough just to fight for what is right. The point is to win. In union organizing, that means building support among a super majority of co-workers who are often different from each other yet share common interests on the job. By forming a core group of organic leaders and committed worker activists in the workplace, the organizing campaign seeks to overcome fear of retaliation from the boss by building support among co-workers in all classifications and social groups.

From the origin of our movement, unions had to organize new workers in new workplaces in order to maintain and expand their power in bargaining with employers. Unions that fail to organize non-union workers and expand their strategic power in an industry have inevitably faced demands for concessions from existing unionized employers to eliminate the higher standards they had collectively fought to create over the years. Only by organizing non-union workers can unionized workers protect themselves, bringing the workers with worse working conditions and lower pay up to their level. Organizing then leads to the reduction, if not elimination, of disparities and inequalities between workers doing the same work, wherever they live, regardless of their background and identities. Union organizing then is not just about expanding democracy but creating a more equal environment for all, on and off the job.

Please share some highlights from a successful campaign you've worked on in the past.

Neither of my parents were in unions. I had to go back two generations to find roots in union organizing. So when I started working in the labor movement, my examples of success were only in history books. That was until I organized a group of workers in a campaign of bus drivers and mechanics in three elections at Emory, Georgia Tech, and Georgia State in 2008. Every election was won by an over 90% margin of victory. I led negotiations on the first agreements and witnessed the workers' pride as they ratified their first union contracts.

So many lessons were learned in my first campaign with the Teamsters, but the highlight was the story of Kathy Stafford, a bus driver at Georgia State University. When I was initially getting contacts among GSU bus drivers, people kept mentioning the need to talk to Kathy, a sign that she was a natural leader on the job. I made it my mission to meet her at her home when she was off. But every time I knocked on her door, a man living with her would come out and tell me she wasn't there and wasn't available.

One day, I finally caught up with Kathy in the bus lot and recruited her to the organizing committee. She became the central leader of the committee and led her co-workers to win the union election with a unanimous vote. She was soon elected to serve on the negotiating committee and helped lead bargaining for the GSU drivers first union contract. At the ratification vote, I asked her, “Whatever happened to the guy you were living with when we started the campaign?” She said simply, “Ben, this whole thing has given me so much confidence. I kicked that deadbeat out. I don’t know where he is.” I knew right then that this organizing work was far bigger than just winning a raise and grievance procedure—it was about creating new social structures and changing lives. I went on to organize truck drivers, sanitation workers, health care workers, government employees, and now animation workers. The beautiful, strong, and brave people I meet and the sense of power they gain through their own efforts motivates me everyday.

What are some of the training sessions you’ve crafted for organizing committees, and what can people who attend these sessions expect to learn?

TAG now has a complete four-part training series on organizing. Already, dozens of animation workers at studios across the country have participated in the organizing training and are applying the lessons learned in their own workplaces. Each training session is approximately two hours long. The first module focuses on leadership identification and recruitment to the organizing committee. The second is all about holding an effective, one-on-one organizing conversation. The last two sessions focus on the bosses’ campaign of divide and conquer and how we overcome that resistance by mapping out and leveraging our own collective power. It’s been great to see the participation of TAG Executive Board members, staff, and volunteer worker leaders both in L.A. and at studios across the U.S. I’m confident that in the coming months there will be a unionized animation studio in the U.S. outside of L.A. county for the first time in decades.

How can TAG members help the Union’s organizing efforts?

If you know animation workers that want to organize for a collective voice, ask them to email TAG at organize@tag839.org. Interested in supporting TAG’s organizing efforts, attending an organizing training, or amplifying TAG’s call to organize within the animation industry? Email me directly at ben.speight@tag839.org.

CELEBRATING GUILD FAMILIES

The Family and Membership (FAM) Committee is highlighting animation industry parents in celebration of Mother's Day (May), Father's Day (June), and National Parents' Day (July) 2021. This month, they chatted with parents Mario and Laura D'Anna about life with daughters Rebecca (6) and Hazel (11). Mario is a director at Bento Box Entertainment. His work can be seen on Bob's Burgers, Central Park, and The Great North.

Conversation: Mario on Fostering & Adopting while Working in Animation

I don't have to tell anyone here how all-consuming our jobs can be—on our time and attention, let alone add something completely unrelated to the pile that's a heavy job in itself. However, fostering to adopt was Laura's and my best hope for a child, so we were determined to make it work. The hardest part about fostering and working in the industry is managing a consistent schedule on the animation side of things while dealing with the radically unpredictable and regulation-heavy side of the foster care system. It's a lot of plates to spin and sometimes a couple will fall, but you just keep on spinning as best you can.



Together, Mario and Laura D'Anna are focused on their family and the future.

We have to keep Hazel's identity hidden until she's fully adopted—one of the many rules of the fostering system.



Conversation: Mario on Parenting in the Face of COVID

I could never have done any of it without Laura. She is the force that makes our family function. Around 5 years ago, our efforts paid off with the arrival of our beloved Rebecca. After she came, we got our new home and I transitioned from Storyboard Artist to Director, where my free time became more and more sparse. Laura and I wanted another child, but we had taken a break from fostering when we adopted Rebecca and our [fostering] license expired, so [over the course of a year] we had to take training classes, attend meetings and fill out all the paperwork again to get it back. Just when we finished everything we needed to do to get us reinstated, along came COVID! Since Late March of 2020, I've been directing in my modified walk-in closet and living on Zoom while being a parent—all in the same location. But with the bad, there's always some good around the corner. During this time we celebrated the arrival of our soon-to-be second daughter, Hazel! We're currently in the process of adopting her, but to Laura and me she's already part of the family. Being stuck working from home has given us the opportunity to get to know Hazel better and be there for both kids as much as possible. It's been an interesting ride balancing career and fostering, but Laura and I are more than up for it.

SPECIAL WARP ANNOUNCEMENT RELIEF AND DEFENSE FUND

Announcing the Establishment of the Animation Guild’s Relief and Defense Fund

After nearly a year of research, drafting, and consultation with Guild legal counsel, the Worker Action Readiness Planning (WARP) committee presented a proposal to the Executive Board for the creation of a Relief and Defense Fund at the Animation Guild. Last month, the Executive Board voted to aid the establishment of this fund by earmarking \$1.2 million out of general funds. These funds are not removed from the general fund, but rather meant to show a commitment to establishing the fund and defining how it is used. The RAD Fund is a significant step toward being able to directly aid current and future members in a variety of situations.

What is the RAD Fund?

Many other Unions and Locals, including our parent union the IATSE, have established similar funds to help support workers when defending existing collective bargaining agreements. This includes sustained organizing campaigns that face employer assault, or to support escalating actions necessary to reach agreement in negotiations, including a labor dispute.

So is this a strike fund? Does that mean TAG is preparing for a strike during this year’s contract negotiations?

The RAD fund is not exclusively a “strike fund.” This fund is meant to support organizing and actions necessary to defend our agreements. As for the 2021 negotiations, the current Negotiations Committee has spent more than a year preparing to bargain with AMPTP in good faith, and this fund should not be seen as undermining or second-guessing those efforts. The approved money should be viewed as a “seed” for future efforts. Other major Union players in Hollywood have these kinds of funds—it’s time that we did as well.

Does this mean that if we go on strike I will receive my weekly wages?

No. This is not a wage replacement fund. The fund aims to provide limited direct relief to members such as help with weekly groceries. The use of the fund and how money is allocated is still being discussed.

Doesn't the membership have to vote on something like this?

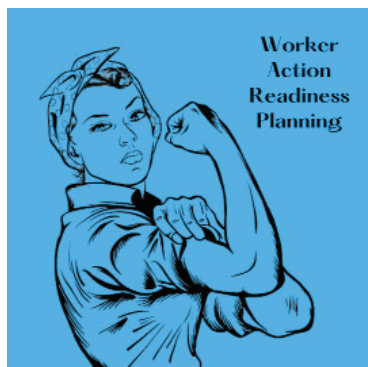
Our TAG constitution states that the Executive Board has the authority to “decide upon all matters referred to them by...the membership” (<https://animationguild.org/2015-cbl> Article 7, Section 6a). A vote of the membership is required on any assessments or dues increases recommended by the Executive Board (Article 9, Section 1e and 2). The establishment of the RAD fund is coming from general fund money and is not currently being funded by an assessment or dues increase.

What happens if that money is needed somewhere else? Does this mean it can't be touched?

No. It is still general fund money. Until there is constitutional language in place that sets rules about the RAD fund, it can be directed by the Executive Board as necessary. This new fund is an organizational commitment to allocate money for future Relief and Defense efforts.

Will this new fund increase my dues?

The creation of the fund will not increase dues. Discussions about growing the fund have included diverting dues and fees payments. Should such an action be considered, it can only be approved by a vote of the membership per our Constitution.



My question wasn't answered here. I have more questions!

Please feel free to contact Business Rep Steve Kaplan (steve.kaplan@tag839.org) or the WARP Committee (warp@tag839.org) with any questions about the RAD Fund. We look forward to working in solidarity with all members to assist each other in times of need.

COVID 19 PREVENTION TRAINING, CONTRACT SERVICES, AND YOU

As studios begin asking Animation Guild members to return to work it's important to be aware of what requirements you need to fulfill in order to do so safely.

In September 2020, the Producers and the Hollywood Unions (including The Animation Guild) agreed in the COVID-19 Return to Work Agreement that all Union members are required to complete a COVID-19 Prevention Training through Contract Services, an entity created by the Producers to provide training to the motion picture and television industry. The training takes about 30 minutes to complete.

In October 2020, many of you received our email notice about this COVID-19 Prevention Training, and some of you have already taken it. Other members couldn't access the training and contacted us. It was then that we discovered that nearly a quarter of our members weren't represented in the Contract Services system and therefore weren't able to complete the training. Upon this realization, we provided missing members' information and confirmation of hours worked from MPIPHP so that these members could be added to the Contract Services Online Roster.



You should have already received an email from Contract Services with additional information. If not, here's what you can do.

Check your status in the Contract Services Online Roster:

<https://portal.csatf.org/roster/general>.

There's no need to fill in every field to do a search. Just fill in your last name and last four digits of your SSN.

If you do not appear on the roster:

Keep an eye out for messaging from Contract Services and then take any steps necessary to get added to the roster. Once you've done this, take the training as soon as possible.

If you do appear on the roster:

You'll be able to see your status on all required training. If your status for any training is non-compliant, you should take that training as soon as you can. Anyone who's already on the roster is encouraged to update their contact information with Contract Services.

The Producers and the Union fully agree that preventing the spread of COVID-19 and maintaining a safe and healthy working environment is of utmost importance, so please take the time to make sure you receive your training in COVID-19 prevention.

If you have any questions, contact Contract Services at <https://www.csatf.org/about/contact-us/>, or call 818.565.0550 ext. 1100.

COMMITTEE NEWS

The next Writers' Craft Committee meeting is an in-person mixer (with virtual option) Thursday, July 22nd from 4-8PM at Johnny Carson Park in Burbank! There will also be a virtual mixer separate from the in-person event. Zoom info to follow in July. Comic-Con cosplay (as characters or convention goers) is encouraged and it is BYOF, so a potluck (no alcohol is allowed).



A CHAT WITH TIMING DIRECTOR ELIZABETH KWON

TAG Timing Committee co-chairs Christine Smith Ishimine and Ray Kosarin spoke in June with timing director Elizabeth Kwon about her work. We think you'll enjoy meeting her too!

How long have you been working in animation, and what types of positions have you held?

I have been working in animation since 1999, so about 22 years. I took classes [at the Union] before I entered the animation industry. It helped me greatly to prepare my portfolio and to get to learn from the experienced animators. I started as an inbetweeners in Klasky Csupo's commercial department.

I was introduced to timing by a friend of mine on *Family Guy*. Then I got hired on *Dora the Explorer* at Nickelodeon. I worked on various shows as an in-house timer at Nick for about 15 years, until I was diagnosed with breast cancer in 2015. I took a break for about a year for treatment. When I got back work in 2017, I chose freelance because I needed to ease into it because of my health condition.

What role does timing direction play in animation production?

I say that timing direction is the final enhancing of [the] preproduction process. I watch the animatic carefully and imagine how it will look when it is animated. I also make notes to myself and write down all the questions I see, so I can ask the directors. I think it's better for me to find out exactly what the director's intention is so that when [the show] comes back, it perfectly comes back the way it's supposed to be. There's a mood, expression of different feelings—the timing can change the whole atmosphere of the show.

What types of scenes take longest for you to do?

For example, there are kids playing on the playground, on slides and swings doing different things, while the camera is panning, you have to make sure all the actions are written in [the] right time. Also, if there are effects like water splashing, sweating, bubbles blowing and popping—and you have only two or three [storyboard] panels, but you need to create action to fill three full seconds of animation.

How do the productions that you work on freelance compare to working in-house?

When I was working in-house, I was doing about 300 to 350 feet [approximately 3:30 to 3:50 of screen time] per week, and was allowed more time when the scene was complicated. But working as a freelance timer, it was a different story. I had to work 500 feet a week in order to receive 40 hours [of health and pension] credit. I would have to attend a handout meeting, which was never paid. There were times I spent in communication by phone and over email; it took time to download files and send files. All of that takes time and was not counted, because I was paid by a footage rate. For 450 to 500 feet, I actually spend around 60 hours, most of the time.

Sometimes I was asked to work on holidays without any extra pay. The deadline was not negotiable most of [the] time, even though the complication of the show may have needed extra time. I had [the] impression that if I cannot finish the work in [the] time they gave me, I may not be hired on [the] next project.

It sounds like you couldn't say, "This is taking me 60 hours, could we have a higher rate?" You felt uncomfortable to ask something like that?

It was the only job I had available. When I started work as a freelancer, I knew I was being paid by the foot. There was no guarantee that I would get the next job if I ask for [a] raise. It is [a] very difficult situation for [a] freelancer to negotiate this issue.

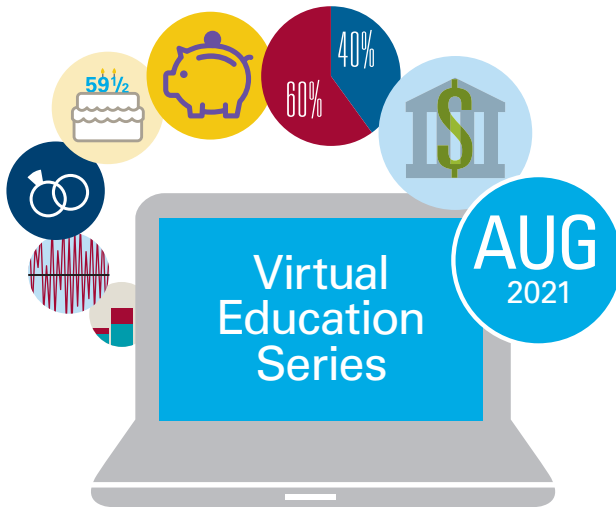
Were you given an option, after you got sick, to work for a weekly salary?

No. I was not able to find one.

How has the freelance unit rate affected you?

As a breast cancer survivor, I'm really in need of the Union [health and pension] hours in order to have medical coverage. However, I experienced ineligibility on medical coverage two years ago. It was a devastating experience for me, because I've had to postpone my appointments. I wish I could receive compensation for the hours I worked. The freelance rate should be paid by hours we worked.

I am grateful that the Timing Committee is committed to improving all these issues we face. I hope more members will step up and join the Timing Committee so our voices can be heard for our better future.



You're invited

Mark your calendar! A Vanguard representative will be conducting virtual education webinars.

Principles of Investing

Teaches how to choose investments to create a diversified, low-cost investment portfolio with an appropriate level of risk.

Date	Time (all times shown Pacific time)
August 6, 2021	6 a.m., 9 a.m., and 12 noon
August 9, 2021	11 a.m., 2 p.m., and 5 p.m.

Register at https://webinars.on24.com/Vanguard_IIG/VES2021.

PLEASE NOTE THAT ALL TIMES ON THE REGISTRATION WEBSITE ARE EASTERN TIME; CHOOSE YOUR SESSION TIME WITH CARE.



Sisters, Brothers, Kin –

To eliminate hunger, IATSE, along with the AFL-CIO is proud to announce we have partnered with the National Association of Letter Carriers (NALC) for their “Stamp Out Hunger” food drive campaign.

Join us in participating with NALC by donating food directly to food banks in your area. Here’s how:

Simply go to iatse.co/fooddrive

Select your state.

Find the food banks in your area and donate!

We recognize meeting this challenge during these unprecedented times may not be feasible for all of us, especially considering the impact COVID has had on our industry. However, we urge you to still participate by joining us in **sharing the [Stamp Out Hunger campaign](#) with your fellow Sisters, Brothers and union Kin online.**

Lifting up struggling families and restoring communities is what we do as a union family and as always, with your support, we will continue. Whether big or small, when it comes to mutual aid every action counts because we are in this fight together!

In Solidarity,

Team IATSE





Get a hassle-free move and save hundreds of dollars on a state-to-state or long-distance move with the Union Plus Moving discount offered through North American Van Lines. Union members get:

- Exclusive discounts on moving, packing and in-transit storage.
- On-Time delivery pledge.
- Peak rates waived year-round.
- Up to \$50,000 of Full Replacement Coverage at no cost from North American Van Lines

GET YOUR MOVING QUOTE NOW!

<https://unionplus.deals/dn0>



HOW TO BE A GOOD DIGITAL CITIZEN

Social Media can be a useful tool personally and professionally but it's important to evaluate best practices and engage in good netiquette.

THINK BEFORE YOU TYPE!

If you think it's a bad idea to say something in-person, it's a bad idea to say it online!

AVOID HEATED DEBATES.

These types of interactions can escalate quickly. You may write things you later regret. Instead, focus on ways to respectfully disagree.

DON'T BE TONE DEAF!

Body language and tone of voice are lost when communicating on the Internet. Consider what you are saying and evaluate if it can be interpreted in a different way.

DON'T BE INSENSITIVE.

Avoid tasteless jokes or making derogatory remarks. This also means: don't make fun of shows or movies you may be working on OR not working on.

ASSUME BEST INTENTIONS.

Treat others online as you'd like to be treated. There is no reason to jump to conclusions and be argumentative.

TWEET OR TALK?

Remember social media is a public facing online tool. Ask yourself: Would a face-to-face conversation be more appropriate?

DON'T USE SOCIAL MEDIA WHEN YOU'RE UNDER THE INFLUENCE.

You might say some things you regret!

Visit <https://animationguild.org/online-safety-digital-citizenship/>



IN MEMORIAM

George David “Dave” Thomson d. 7/3/2021 – Dave Thomson worked for Hanna-Barbera, MGM, and primarily as a scene planner at Walt Disney Productions on films such as *The Rescuers*, *Pete’s Dragon*, *The Little Mermaid*, *Beauty and the Beast*, and more. He was also a well-known expert on Mark Twain.



HELP WANTED!

The Memorial Committee is seeking a new audiovisual person to help plan and support the yearly Afternoon of Remembrance memorial event. Responsibilities include organizing and facilitating the display of images, names and video clips during the live and/or virtual event. If interested in volunteering, please email aor@tag839.org.

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

JULY

July 1-23rd

MPIHP Open Enrollment

July 5th (*Observed*)

Contract Holiday: Independence Day

July 25th

2021 IATSE District 2 Convention

July 27th

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!

July 27-29th

2021 IATSE 69th Quadrennial Convention

July 27th, 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.

AUGUST

August 31st

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/>



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