



A recurring theme in this year's issues of *The Pegboard* is Animation Guild members coming together for a variety of reasons. In January, family, friends and coworkers gathered for the first virtual Afternoon of Remembrance—and Memorial Committee members had been meeting throughout the previous year to plan the event to honor TAG members and other animation industry luminaries who passed away in 2020. In February, we read about the formation of the TAG Negotiations Committee: they had taken a weekend collective bargaining training course and were already drafting proposals to take to this year's

Stand Together (continued on page 3)

IN THIS ISSUE

Now Is the Time To Stand Together 1

From the President 4

From the Business Representative 6

Meet TAG’s Member Programs Coordinator..... 8

One-on-One Organizing Conversations: What Matters Most to You..... 10

The Organizing Conversation Outline 13

Unit Rates and How They Hurt Us 14



Have You Been Asked To Test? 16

Volunteers Needed for Organizing and Afternoon of Remembrance..... 17

In Memoriam 18

Upcoming Events at the Animation Guild 19

THE PEGBOARD is published monthly by The Animation Guild, IATSE Local 839
1105 N. Hollywood Way, Burbank, CA 91505 • (818) 845-7500
www.animationguild.org • pegboard@tag839.org

PEGBOARD EDITOR Paula Spence	SHOP STEWARDS		
EDITOR-IN-CHIEF Alexandra Drosu	Alternate Theory (Marvel) Joe Jones	DreamWorks TVA Charlie Jackson	ShadowMachine Jeanette Moreno King Paula Spence
MANAGING EDITOR Kimberly Fay	Atomic Katya Bowser	Fox Animation Greg Colton Joie Foster	The Simpsons KC Johnson Larry Smith
PRESIDENT Jeanette Moreno King	Bento Box Teri Cusumano (<i>Lankershim</i>) Ashley Long (<i>Lankershim</i>) Drew Newman (<i>Empire</i>)	Green Portal Jack Cusumano Elisa Phillips	Titmouse/Robin Red Breast Roger Oda
BUSINESS REPRESENTATIVE Steve Kaplan	Cartoon Network Mira Lark Crowell	Netflix Mary Nash Emily Walus	Walt Disney Animation Brandon Jarratt Carrie Liao Justin Weber
VICE-PRESIDENT Jack Thomas	Disney TVA Scott Carpenter (<i>Sonora</i>) Danny Ducker (<i>Sonora</i>) Eugene Salandra (<i>Empire</i>)	Nickelodeon Laura Hohman Crystal Kan Colleen McAllister Kyle Neswald	Warner Animation Group Charlie Jackson
RECORDING SECRETARY Paula Spence	DreamWorks Feature Jorge Garcia Tyler White	Warner Bros. TVA Mike Milo Erica Smith	
SERGEANT-AT-ARMS Robert St. Pierre			
EXECUTIVE BOARD Jack Cusumano Danny Ducker Laura Hohman Brandon Jarratt KC Johnson Crystal Kan Carrie Liao Mike Milo Elisa Phillips Stephen Silver Emily Walus	All contents © 2021 by The Animation Guild, IATSE Local 839. All rights reserved. ISSN 1523-9365. Publications of bona fide labor organizations may reprint articles from this newsletter so long as attribution is given.		
TRUSTEES KC Johnson Carrie Liao Stephen Silver	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 \$15.00 per year (\$25.00 foreign, check in U. S. funds), checks made out to the Animation Guild and sent to 1105 N. Hollywood Way, Burbank, CA 91505.		
		the animation guild IATSE LOCAL 839	<div>The Pegboard is printed on recycled Paper.</div> 

negotiations with the AMPTP (Alliance of Motion Picture and Television Producers—the employers). At the March General Membership Meeting, we elected Delegates for the IATSE's conventions; this is the team that represents the Guild when our parent union brings everyone together to report on progress and set priorities that come directly from our individual Locals. April saw the majority of TAG members getting or scheduling their vaccinations, with the goal in mind of safely getting back together with family, friends and coworkers. In May, TAG members joined other labor unions in downtown Los Angeles for a May Day March to unite workers and show solidarity with the entire worker movement. June's issue chronicled the start of negotiations in the United States and Canada between the IATSE and the AMPTP, and July's offered a continuation as the entertainment industry negotiations ground on in the lead-up to our own scheduled dates to bargain for a new Collective Bargaining Agreement. The August *Pegboard* summarized our Delegate's experiences at the IA's District 2 and Quadrennial Conventions—we brought the biggest delegation (again!) and a slate of resolutions to spur transformational change in our Union.

That's what labor unions are: working people coming together to make a united effort to lift ourselves and each other up. When we join forces we are much stronger than each of us is alone, and when we support each other, everyone rises together.

Many of you are already aware of what's going on with our live-action sister Locals' negotiations: our IATSE kin are fighting hard to have their priorities addressed in contentious bargaining sessions that have now gone beyond their Basic Agreement's extended end date. They must show the employers that they are united in their goals and will not accept an agreement without safe working conditions with allowances for reasonable rest periods, nourishment, and time with family—and they'll do that by standing together in solidarity. You've been reading all year about our members coming together to make things better for themselves, for their Union, and for their families, communities, and country, and now it's time for ALL of us to stand together to get what every worker needs and deserves.

Please stay in touch with your Union and your fellow members over the coming weeks so you can be informed about the IA's negotiations and about our own bargaining sessions, which will only take place after a new Basic Agreement has been reached. This is what we're here for!

— *Paula Spence, Pegboard Editor*

FROM THE PRESIDENT JEANETTE MORENO KING



THIS ROUND OF NEGOTIATIONS IS DIFFERENT FROM IN THE RECENT PAST

When I first joined The Animation Guild, I had no idea that we are an International Alliance of Theatrical Stage Employees (IATSE) Local. We're Local 839, chartered in 1952.

It's kind of understandable that someone new to The Guild would make the assumption that we are an independent union since we represent only animation-related work and we negotiate our own contract. When I realized this I was indignant. What do we possibly have in common with the live-action Locals? I thought they could never understand us because we animation people are unique! I wondered, "Do we really need IATSE? Why can't we go off and make our own union?"

The truth is we have quite a bit in common with our live-action kin and just about any union out there. Unions fight for fair wages, good health benefits, worker safety, and dignified retirement. Those are pretty universal demands that all workers want.

It took me years to understand how our Local fit under the IATSE's umbrella of 366 Locals, and how we benefit from being a part of such a large union. The IATSE is divided into 13 Districts. The Animation Guild is in District 2 with the other Hollywood Locals, who all work under the Basic Agreement contract negotiated with the Association of Motion Picture and Television Producers, also known as the AMPTP.

The Basic Agreement is only one of the large contracts that the IATSE negotiates, and it covers our health and pension benefits, workplace safety standards, and wages. That's a very general description because I am trying to stay out of the weeds. Each local is an autonomous, independent 501(c)5 nonprofit entity. Each determines its own Constitution and By-Laws, officer elections, dues structure, membership meetings, and more

through democratic processes. Thirteen Locals take part in the bargaining process of the Basic Agreement. The Animation Guild is not one of the 13. That said, our health and pension benefits, wages, and workplace-standards are negotiated in the Basic, while we negotiate our own contract to address our craft-specific concerns. Even though we negotiate our own additional contract, we do benefit from the Basic Agreement being settled before we go in and the resources afforded to us from the IATSE.

We need the weight of the IATSE to have any leverage against the huge media conglomerates that are now trying to cut costs on the backs of our live-action kin in this latest round of negotiations, which are happening as I type this. You might be wondering what this has to do with us, an Animation Local. If these huge, faceless corporations succeed, there is no doubt they will be coming for us when it's our turn to negotiate.

In the not-too-distant past, it was studio heads we were contending with in negotiations, and they had an understanding of the entertainment industry. Now, as media companies have been bought or grown into massive conglomerates, those days are over. They want to think of us as machine parts making widgets, trying to squeeze as much as possible out of every one of us, even if that means inhumane 16-hour days with no meal breaks and not enough time between shifts for sleep or time with our families.

I, for one, appreciate being part of the IATSE, with its long history of protecting the rights of entertainment workers across the U.S. and Canada. We will stand with our live-action union kin and be heard. We are human and deserve to be treated with respect and dignity.

In solidarity,

Jeanette Moreno King

President

The Animation Guild, IATSE Local 839

jeanette.king@tag839.org

FROM THE BUSINESS REPRESENTATIVE STEVE KAPLAN



WHAT'S NEXT FOR THE IATSE BASIC AGREEMENT?

I have been attending all caucus and negotiation sessions as an observer, and it is likely that you have been reading messages Business Agents have been sharing with their Local members in the entertainment industry press. Those messages have shared updates on how difficult these negotiations have been, and how IATSE President Matthew Loeb and the 13 Locals that make up the Basic Agreement bargaining unit stand in solidarity to achieve improvements in working conditions during these negotiations.

The Basic Agreement negotiations began in May. Since the bargaining units have spent less than 30 total days of that time actually bargaining due to a number of factors. The IATSE proposals focused on wages, benefits, improving working conditions for 'new media' productions, reasonable rest and meal periods, and diversity, equity, and inclusion in the industry (DEI). The producers' proposals included a number of standard requests, as well as some new positions on economics that showed a new focus on reducing costs and putting extra burdens on IATSE crews. While some progress has been made, the producers have refused to address the priority issues of long working hours, inadequate meal breaks, and insufficient rest periods both between days and over weekends.

If you want to eliminate the footnote entirely, that works too. We have the FAQ internally and can include it in townhall meetings.

Recently you may have read or heard from colleagues that the 13 IATSE Locals are considering taking a strike authorization vote. Should such a vote take place, it would authorize President Loeb to call a strike against the employers signed to the Basic Agreement. It should be obvious, but this is a last resort that the Union would take only after exhausting all other options to get the employers to address these priority proposals. However, as these discussions are happening, it shows the lengths to which the Union has attempted to bargain so far without acceptable results, making that option one to consider.

The Basic Agreement was extended to allow for additional negotiations over the summer. The extension agreement ran through September 10, but the negotiations did not conclude before that time, and another extension agreement has not been signed. As of the writing of this article on Sunday, September 12, the IATSE is continuing to work to reach an agreement. The intention is to avoid a dispute and find a middle ground that includes the needed relief that the IATSE crews have made a priority.

Should that not be possible, I will hold meetings with Animation Guild membership to discuss how we can support the efforts of our kin in the 13 Locals. It is important for us to be ready to support their efforts to improve the industry and deny the employers opportunities to monetize our animation work to help fund their efforts to keep IATSE members from reaching their goals.

Our negotiations were scheduled to begin on September 21 and run for three days, but will be rescheduled since IATSE Basic Agreement negotiations are still unsettled. I will keep you notified of any updates as they become available.

Please continue to stay healthy and safe.

In Solidarity,

Steve Kaplan

Business Representative

The Animation Guild, IATSE Local 839

steve.kaplan@tag839.org

You can get updates about the Basic Agreement negotiations at <https://www.basicagreement.iatse.net>

This article provides a helpful FAQ: <https://deadline.com/2021/09/iatse-strike-union-preparing-members-possible-walkout-lockout-1234838764/>

MEET TAG'S MEMBER PROGRAMS COORDINATOR

As the Guild's membership continues to grow, so does our need to expand the way we support members. The Executive Board is pleased to announce the newest addition to The Animation Guild's staff, Member Programs Coordinator Jackie Huang!

Tell us a little bit about yourself and your career journey.

I moved to Los Angeles from the Midwest to attend USC. I studied film production there, but always had a love for animation so wound up doing summer internships at DreamWorks Animation and Walt Disney Studios. While there, I met a lot of artists who encouraged me to pursue my love of art, so I went back to school to study illustration at ArtCenter College of Design. While I wanted to become a visual development artist when I graduated, I wound up falling in love with creating paper art and pop-ups. So after graduating, I freelanced doing that and also started an organization on the side, Motivarti, that provided mentorships for artists looking to break into the animation industry. After a few years, I closed the program and joined Cartoon Network Studios as their Talent Development Manager, helping to advocate for artists for the last four and a half years. I'm happy to be joining the Union staff to continue supporting artists.

What will be some of your duties at TAG?

Some of my duties at TAG will include liaising with committees, helping with Lunch & Learns, facilitating new member lunches and orientations, coordinating gallery shows, and more. In the future, I hope to develop new programs that continue to support members.

How do you hope to support the Animation Guild membership?

My hope is to gain a better understanding of the members and where they feel they need support first. I think it's important to listen and observe rather than make assumptions about what someone needs. From there, I hope to build bridges and fill gaps where I can using my knowledge and past experiences as both an artist and recruiter.

What are some of your interests when you're not working?

Sleep! Well, when I can get it with a toddler running around. Aside from that, continue to make art. Passion never dies!



*This article was
previously posted on
The Animation Guild's website:
www.animationguild.org*

ONE-ON-ONE ORGANIZING CONVERSATIONS: WHAT MATTERS MOST TO YOU

Organizing isn't a sales job, it just feels like it sometimes. As union activists, stewards, officers, and staff we are always talking to people about our Union and encouraging them to join or get more involved. Sometimes, it is like we are trying to convince people to do what they should already want to do—fix problems on the job that directly impact them.

We're proud of TAG and want others to be too. But, as we all know, it's harder than it seems to recruit new members to our organization and engage those who may be members but remain largely on the sidelines of our efforts. So let's stop trying to persuade people to join us and start asking them to help themselves. Instead of "talking at" our co-workers, let's try organizing the way it has worked before by actively listening to the people we are recruiting about what matters to them.

The need to organize seems self-evident to most good trade unionists. Labor has valiantly called to "organize the unorganized" for decades. How we organize successfully has proven much more difficult to master than crafting a call to action though. The unions that have grown historically in their respective industries have all relied on one particular method to organize non-members and engage an inactive base—the ***one-on-one organizing conversation***. (See the Organizing Conversation Outline on page 13 as a guide for holding a one-on-one conversation with any co-worker or non-union animator.)

Organizing requires us to talk to people we may not already know and probably don't fully agree with. In that engagement with a non-union worker or inactive member, the organizer learns to ask the right questions, validate their pain, and raise their expectations. By meeting the co-worker on their own turf, in person or over video chat, at a time of their choosing, the one-on-one ensures that we both hold our conversations in a safe place and center our co-workers' own experiences in helping them decide if and how to engage on their own terms.

This method of communication is nothing new; it has an ancient origin. Socrates taught that it is much more effective to identify contradic-

tions in an argument by asking a series of probing questions rather than simply giving a monologue stating one's case. This "Socratic method" of inquiry forms the basis of investigation and discovery in modern science, law, psychiatry, medicine, and yes, even union organizing. By posing logical questions about our feelings, ideas, and values related to our experiences at work, we can reach factual conclusions that will better guide us to take responsible actions, including joining and supporting our union. For Socrates then, it wasn't just about understanding a person's perspective just to prove them incorrect or shaming them for being "wrong" (calling people "scabs" hasn't been the most effective way of union recruitment, after all), but by demonstrating to them, using their own beliefs and thoughts, that there are better alternatives to the status quo—that joining and being active in the union allows us to address the concerns we personally care most about. The organizing conversation allows us to prove, not just insist, that collective bargaining, in contrast to "individual begging", is the most sustainable means of creating and protecting a good job.

The organizing conversation is intended to be an informal but deliberate exchange between two mutually invested participants. It's not a scripted persuasive speech given by an expert, but rather an outline for anyone to use to identify any co-workers priorities, fears, and social connections. Through this method of questioning, the one-on-one organizing conversation demonstrates that a co-worker's self-interest is actually best fulfilled through collective cooperation rather than individual competition.

Like the ancient Greek philosopher and advocate of democracy, the organizer is not a prophet or a savior but instead we are partners to all others in a common struggle. An organizer is better understood to be a mentor, a coach, a teacher, a trainer, and in the best case, a peer. In terms of a communication approach, there is no superior tactic than the one-on-one organizing



conversation. No newsletter article, leaflet, website, tweet, or post alone can ever replicate the power of an exchange between two people who are genuinely engaged in a dialogue, actively listening to one another, and collaboratively coming up with a plan to act together.

A strong union fosters maximum participation; it doesn't really work well when members are not actively involved. Rather than TAG being seen just as officers and staff, pushing "the Union" from above, effective unions like ours function best by engaging large numbers of members directly on the job and in the community from the bottom-up. A dynamic and vibrant union works more like your favorite social activity or team sport. It requires collective and individual commitment, cooperation, and courage. There are forces trying to defeat our side, after all, so we must constantly look for opportunities to advance our interests or risk losing ground. Organizing is about growing our collective leverage to survive these threats and to achieve organizational priorities for the membership and our communities.

The Animation Guild is committed to organizing the non-union animation industry and mobilizing TAG members like never before. The one-on-one organizing conversation should be a tool in every member organizer's tool box to build TAG for decades to come. In face of unprecedented pressure from employers at the table and in the studio, let's remember the immortal words of Joe Hill, the wrongfully condemned organizer and songwriter—"don't mourn, organize"—and I would add, do it one on one.

In solidarity,

Ben Speight

Field Organizer

The Animation Guild, IATSE Local 839

ben.speight@tag839.org



THE ORGANIZING CONVERSATION OUTLINE

- **Introduction** (*who are you and why are you having this conversation*): “I want to hear from you about how we can make things better on the job.”
- **Issue ID/Agitation** (*what are the most important concerns of your co-worker*): “What are the 3 top things you want to see improved at work?”
- **Framing/Vision** (*why do individual approaches not work and why is organizing the solution*): “How has the boss failed to address these issues in the past? Should we have a voice in the issues that impact us and be able to negotiate what’s fair for all of us?”
- **Innoculation** (*the employer will try to divide us and keep us from making change, be prepared*): “How do you think management will respond when you announce you want a union?”
- **Call the Question** (*leave each conversation with an answer from the co-worker on where they stand*): “We can win the improvements you care about if we all come together. Will you stand with us by joining/supporting our union?”
- **Tasking** (*get the co-worker involved right away with something to do*) : (Leader ID – find the most influential co-workers to recruit next.) “Who are some of the co-workers you go to when you need help? Who is a co-worker you respect the most? Who do you connect most with at work?”
- **Follow Up** (*keep the conversation going and leave them with hope*): “When and where can we talk again? How’s next ____ at ____ ? Great, remember, we have each others’ backs! We deserve to have a voice on the issues that impact us. We can do this!”

A Letter To The Animation Guild Membership, from the Storyboard, Timing, and Writers' Craft Committees:

UNIT RATES AND HOW THEY HURT US

The Writing, Timing, and Storyboard Committees would like to discuss Unit Rates. It's an issue that negatively affects the crafts we represent and, if not addressed now, will almost certainly affect other crafts in the future.

Unit Rates are standards of pay that reflect a single unit of work done (paid on a freelance basis), as opposed to our normal salary work which is billed hourly. For example, a studio can pay a lump sum to a storyboard artist for a 4- to 7-minute episode regardless of the hours spent; or a timing director by how much "footage" (screen time) they are assigned; or a writer a fixed amount for a screenplay of a 7- to 15-minute episode.

One of the larger issues that workers face when hired under a Unit Rate is the ratio of pay to workload. If you're hired to do a single script page of two characters sitting down and chatting, the same rate applies to a single script page of two armies clashing together while two sets of heroes lead the charge and battle each other. On paper, it's one page. In practice, the hours are dramatically different.

For our three crafts, the Unit Rate minimums listed in the current 2018–2021 Animation Guild Contract equate to a dramatically lower rate than comparable 40-hour work week minimums. Unit Rates create an opportunity for Producers to pay our crafts significantly less for the same amount of work, and we need to close that avenue.

Because of the arbitrary and inaccurate way our current Contract converts “Units” into “Qualifying Hours,” artists who work freelance and/or under Unit Rates often do not receive the hours needed to qualify for pension and health coverage—even for hours that they have actually worked. Writers are slowly being pushed out of full-time positions altogether, with some shows replacing their staff writing positions with freelance writers and transitioning completely to Unit Rates.

This negotiation year, we urge our brothers and sisters in Local 839 to fight for Unit Rate reform so that all workers are paid and receive benefit hours for every hour they work.

In Solidarity,

Storyboard Committee

AnimationStoryboardGroup@gmail.com

Timing Committee

timingcommittee839@gmail.com

Writers’ Craft Committee

wccchair839@gmail.com



HAVE YOU BEEN ASKED TO ***TEST?***



Please submit ANY and ALL tests at
animationguild.org/committees/testing-is-a-choice

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/>.



TAG Tuesday with the “Captain Fall” team at Netflix (With special guest appearance by Shop Steward Mary Nash).

HELP WANTED!

Seeking volunteers to support external organizing of non-union animation workers. Interested in helping or know of animation workers who want a voice on the job? Contact organize@tag839.org or TAG Organizer Ben Speight at ben.speight@tag839.org

Also, 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.



IN MEMORIAM

Robert “Bob” Stanton d. 8/13/2021 – Animation veteran Bob Stanton worked as a Background Artist for Filmation and Disney. Additionally, he did color scripts on films such as *The Little Mermaid*, *The Lion King*, and *Mulan*, and served as Background Supervisor on *Lilo & Stitch*. His work in the video game world included art direction, production design, and concept artwork. He was 60.

Jamie Kezlarian Bolio d. 8/29/2021 – A Key Assistant Animator, model design artist, clean-up artist, and former board member of ASIFA-Hollywood, Jamie Bolio also had an animation career that ranged from business development to marketing to talent outreach. Her numerous credits include Rich Animation, Chuck Jones, DreamWorks, and Disney productions such as *The Lion King*, *Pocahontas*, *The Hunchback of Notre Dame*, and *Fantasia 2000*.



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

SEPTEMBER

September 28th

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!

September 28th, 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.

OCTOBER

October 26th

TAG Tuesday

Wear your TAG T-shirt and share your solidarity on social media while we work at a distance—together we rise!

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



NONPROFIT ORG.
U. S. POSTAGE PAID
VAN NUYS, CA
PERMIT 25