

There's been a lot in the news lately about elections—primary season for Election Day in November is wrapping up, and now it seems like we can't get away from advertising for our statewide and city/county ballot measures. And while we're still in the midst of negotiations for the individual studio contracts that must be baragined after our master CBA is ratified every three years, we need to plan for our Local's own elections that are coming up this fall.

Our membership will be voting to fill five officer positions—President, Business Representative, Vice President, Recording Secretary, Sergeant-at-Arms—and 11 Executive Board seats. Nominations for these positions will be made at the September General Membership Meeting, so please watch your email for information on how to RSVP and attend. Our Communications Team at the Guild have also sent out information on the election process and the requirements that must be met by TAG members who wish to run for a position. You can get all the details at [animationguild.org/Election22](http://animationguild.org/Election22).

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The level of engagement and activism that our members have shown seems to be on an upward trajectory, and that's transforming our Local into a stronger force in the entertainment industry, within our parent union—the IATSE—and in the labor movement in general. Our members are better informed about how our Union works, and those informed members are taking on leadership roles that help spread the knowledge to others about how standing together makes us all more powerful in the workplace.

Next month we'll see who among us is ready to run for an elected leadership role and help guide the Local in the next three-year term. The volunteer commitment is a substantial one: not only are officers and Executive Board members required to attend all monthly board meetings and all general membership meetings, they should also expect to attend officer training, contribute to leadership discussions, actively participate in Guild events, and take part in mobilization efforts as much as possible. The officer and board seats represent 16 leadership positions that will serve fellow members and help set the path into the future for our Local. I, for one, am excited to see who steps up at the September GMM to announce their candidacy and lend their talents and leadership to all of our members.

Watch this space over the next couple of months as we bring you more information on the election and candidates. Next month's *Pegboard* will focus on the election process, and there will be a special issue dedicated to candidate statements and directions for voting. To all those potential nominees out there, get ready to draft your messages—you'll have a chance to reach members through this monthly newsletter and "in-person" at a future meeting that will be open to all members. It's an exciting time at The Animation Guild, and we hope you'll all be a part of making our Local better and stronger!

— *Paula Spence, The Pegboard Editor*

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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/>.

## **FROM THE PRESIDENT JEANETTE MORENO KING**



### **WHY I RAN FOR THE 839 EXECUTIVE BOARD**

I'm a volunteer and I like helping people—it gives me a sense of purpose and personal satisfaction. I suppose I do it for selfish reasons, too, like feeling connected to my community. When I started to get involved in the union, it was a natural fit. I could volunteer and get to know my animation community better. I met so many members from different corners of the animation industry—people I would've never crossed paths with professionally. I started to understand the different crafts and their specific issues and how they connected to the wider concerns of all the crafts. I started to see that different studios, even productions, had their own culture.

The more active I became in the union, the more I understood the legal definition of a Labor Union—the rights and limitations of worker power and the historical milestones that got us here. A labor union's most important asset is its members. An effective union has an informed membership that has the confidence to speak up in the workplace.

What I hadn't expected is how much my activism has helped me professionally. I always feared with my growing union involvement might make my job prospects dry up. The opposite has been true.

I've been able to develop my leadership and communication skills. I am surrounded and inspired by my fellow union leaders pushing each other to do better. Their passion and energy lifts me up.

So I encourage those of you looking to feel a connection to this vibrant community that I love to get involved! Run for office! Become a Shop Steward or Committee Chair. You won't regret it.

In proud solidarity,

**Jeanette Moreno King**  
*President*

*The Animation Guild, IATSE Local 839*

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# ELECTIONS ARE COMING, DO YOU WANT TO RUN?

Every three years, Animation Guild members have an opportunity to run for office or elect fellow members to represent them. You are the Union, and it's this democratic process that ensures that leadership is the true voice of the members. Running for the Executive Board requires a substantial commitment. Executive Board members and officers are expected to attend monthly meetings, contribute to leadership conversations, participate in events and mobilization efforts as much as possible, attend officer training, and address other needs as they come up. This is an important and valuable opportunity to serve your fellow members and help guide the direction of the Guild.

TAG members who wish to run for any of the officer positions (President, Business Representative, Vice President, Recording Secretary, Sergeant-at-Arms ) or for any of the 11 seats on the Executive Board will need to announce their candidacy at the September 27, 2022 General Membership Meeting.

What else do you need to know in order to run? You must meet the following criteria outlined in the Constitution and By-Laws in order to be eligible for nomination:

- 1) You must have joined The Animation Guild on or before September 27, 2020.
- 2) You must be an active member of The Animation Guild as of September 27, 2021, paid up through the third quarter 2022. This means you completed your membership application, it was sent to the IATSE, and it was approved by the IATSE before September 27, 2021.
- 3) You must not have been suspended from membership at any point since September 27, 2020.
- 4) You must not have been on honorable withdrawal at any point since September 27, 2021.
- 5) You must have worked in the industry under TAG's jurisdiction for at least 120 days since September 27, 2019. Time served as an officer or employee of TAG is applicable.

*Learn more about the election process at: [animationguild.org/Election22](https://animationguild.org/Election22)*

# **FROM THE BUSINESS REPRESENTATIVE STEVE KAPLAN**



## **NEGOTIATIONS AND ORGANIZING UPDATES**

Typically when the ratification vote for the agreement with the AMPTP is counted, we can look to the new terms and start to make sure the studios are following them. We can get back to “normal,” where we focus on which studios are busy, what contract issues need to be addressed, and what community goals we want to achieve.

These are not typical times, and I am also focused on negotiations over new animation units that have demanded representation with the Guild, as well as the IATSE individual animation agreements (the TSL agreement for Walt Disney Animation Studios, the Warner Animation Group (WAG) agreement, and the Sony Pictures Animation (SPA) agreement).

The IATSE agreements are usually negotiated by IATSE Vice President and Motion Picture and Television Department Director Michael F. Miller, Jr, who relies on TAG to form the negotiations committee and identify the contractual issues that need to be addressed. This year, Vice President Miller has to lead the negotiations for the important ancillary agreements to the IATSE-AMPTP Basic Agreement, which were also delayed due to the protracted negotiations that took place for the Basic Agreement. Consequently, Vice President Miller asked me to lead the IATSE animation agreement negotiations and report back to him.

At this time, we have started negotiations with The Secret Lab (the agreement we bargain with Disney), which have gone past the two days that were scheduled. While we have made progress, we need more time to address the priority issues that the members have identified. Ten members at Walt Disney Animation Studios stepped up to form the negotiation committee, and have worked over the past year to engage more than 500 members at the studio through one-on-one conversations. I am confident that we will be able to adjust the TSL agreement significantly through these discussions. The WAG negotiations have been scheduled for the end of the month, and we are still working to schedule the SPA negotiations.

The negotiations for Titmouse New York, and the Titmouse Los Angeles production staff have also started, and are taking place concurrently. Unfortunately, it is difficult to find time when the Titmouse Chief Operating Officer and their attorney can meet, so these negotiations have been spread out over a series

of months. We started the negotiations in early August, and we have two dates in September, two more in November, then a series of dates in January and February of next year scheduled. The Titmouse New York negotiations committee has been working since they were able to get the studio to voluntarily recognize their Union to prepare for these discussions. The committee is incredibly active and engaged, and we are working through crafting a first agreement with the studio that is based on our Master Agreement and the agreement for Titmouse's Vancouver office.

The Titmouse Los Angeles production staff negotiations are focused on bringing the production staff into our Master Agreement, therefore adopting all of the terms and conditions, setting wage minimums for the classifications, and addressing specific issues the members are facing. The negotiations committee is led by five of the 70 Titmouse production workers who have been working tirelessly to keep the unit engaged and identify issues to discuss with the company. These negotiations will set the pattern for what we can achieve in the other animation production negotiations.

The list of additional negotiations continues to grow. Our organizer, Ben Speight, has kept us busy by empowering animation production teams across Los Angeles to demand representation with the Guild. We have new members in production positions at *Rick and Morty*, *Solar Opposites*, *ShadowMachine*, *The Simpsons*, *Family Guy*, and *American Dad!* As I write this article, we are in discussions with another studio to voluntarily recognize TAG as the Union for their production staff, which would bring the total number of animation production workers coming into membership to over 400.

I am incredibly busy with all this work, but could not be happier tackling it to make the Guild a stronger Union. Growing the membership means growing our leverage, growing our community, and growing our strength. Engaging members means identifying new exciting ways to bring pride and value to TAG membership. Growing TAG staff helps to support those efforts. These are definitely not typical times, and I am very excited to be living in them. If you have not yet taken a moment to consider how you can engage with your Union, please do so and reach out to me with any ideas on how to make TAG work better for all members.

In Solidarity,

**Steve Kaplan**

***Business Representative***

*The Animation Guild, IATSE Local 839*

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## **YOUR UNION MEMBERSHIP: A CONTINUING EDUCATION**

This past June I attended the Labor Notes Conference in Chicago. This conference brought together 4,000 members of the labor movement in one place for three days of learning, networking, and sharing. Some of the workshops I attended involved handling grievances, the state of private pensions, and union staff best practices in supporting membership.

There were also inspiring plenary sessions that included Chris Smalls from the Amazon Labor Union, Sen. Bernie Sanders (I-VT), and IATSE member Victor “The Mixer” Bouzi from Local 695. Bouzi sat on a main session panel titled “Black Lives Matter Uprisings Reverberate in Workplace Organizing.”

Along with Bouzi, there were a little more than 30 IATSE members from across the country who also attended, including Local 839 members Nora Meek and Thomas Zenteno! This group of members had a special meeting to discuss better ways that members of IATSE locals across the country can communicate and share information. This includes creating an IATSE Inter-Local Discord server.

The fact that 4,000 people traveled to Chicago to take in workshops and plenaries dedicated and focused on the labor movement demonstrates the importance of the continuing education for all members.

If you’re a member of a union, education is important. Not only to learn the history of the labor movement in America, but to understand how unions function in our society, what rights you have in the workplace, and how to be better stewards, organizers, and active members. For me, a continuing education in union matters helps me be a better Field Representative for you—our members.

But you don’t have to be an elected officer or a staff member to educate yourself on union matters. And there are lots of resources out there to help in your continuing labor education, both in-person and online. I want to share some of them with you.

## **LABOR NOTES:**

As mentioned in the beginning of this column, the Labor Notes Conference is a big event that brings together thousands from the union movement. While this year's conference has ended, there are lots of videos online from the conference on the Labor Notes YouTube channel to watch. You can find them here: <https://www.youtube.com/user/labornotes>

Labor Notes, a non-profit known as The Troublemakers Union, publishes a monthly newsletter chock full of articles about various organizing campaigns and labor issues. The cost of an annual subscription is \$30.

It also provides online Zoom trainings, which you can find here: <https://labornotes.org/events>

## **LATTC LABOR STUDIES PROGRAM:**

Los Angeles Trade Tech College, located near downtown and easily accessible with a stop on the Blue Line, has a labor studies program where you can earn either an Associates in Arts degree or Certificate of Achievement in Labor Studies. The program is overseen by an Advisory Board of local labor leaders from various unions, including IATSE Vice President Thom Davis.

Many courses are once a week in person at LA Trade Tech College or hosted at various locals and AFL-CIO offices. The school also offers short courses on the weekends.

You don't have to be enrolled in the Labor Studies program to take one of their classes. Several years ago, I took a political and legislative semester course to better understand the relationship between the local labor movement and government, as well as candidate endorsements, canvassing, and more.

You can learn more: <https://www.lattc.edu/academics/pathways/bce/certificates-degrees/labor-studies>

## **CORNELL LABOR STUDIES:**

TAG member and Color Design Committee Co-Chair Teri Hendrich Cusumano recently earned a Certificate in Labor Studies from Cornell University's Industrial and Labor Relations program. (Congratulations, Teri!)

The school describes their program as a way to provide “busy union activists with an opportunity to take college credit courses without regard to their location or work schedules. While there is no physical classroom there is considerable student-to-student and student-to-instructor interaction, making for lively discussions and group learning.”

Teri said she found the program while searching for accredited classes that she could do 100% online and needed to find a program that was affordable and doable as a parent.

You can check out the program here: <https://www.ilr.cornell.edu/programs/professional-education/certificates/certificate-labor-studies>

### **THE SCHOOL FOR WORKERS:**

Through the University of Wisconsin-Madison, the School for Workers started in 1925 and is the original university-based labor education program in the U.S.

The school provides several online and on-demand workshops and classes to educate those in the movement from rank and file and beyond. You can check out their upcoming courses here: <https://schoolforworkers.wisc.edu/upcomingclasses/>

Last summer, TAG Organizer Ben Speight and I participated in the school’s excellent Grievance and Arbitration Course. The course was a hybrid of “On Demand” with two online Zoom sessions to practice grievance and arbitration scenarios.

### **SOCIAL MOVEMENT TECHNOLOGIES:**

SMT provides trainings, courses, and workshops for people who work in a wide array of progressive and socially conscience organizations, including labor unions, NGOs, and non-profits.

The organization focuses on technology—such as apps and software—that can help in digital campaigns. Most of their offerings are online and some are free. Two years ago, TAG Business Representative Steve Kaplan and I participated in a six-week online training about phone and text banking. (That was a fee-based course.)

You can learn more here: <https://socialmovementtechnologies.org/>

## LINKEDIN LEARNING:

Through the IATSE, members have access to thousands of training videos and courses—including those focused on labor and labor unions—through LinkedIn Learning—FOR FREE!

This free subscription for TAG members is through the IATSE Training Trust Fund. Members can find out how to get access by visiting <https://www.iatsetrainingtrust.org/lil>.

These are just a few of the resources—mostly online—that are available for your continuing education as a labor union member. As a member of TAG, being an informed and educated union member is key to the Local's success. I hope some of the resources I shared will help you as a TAG Union member!

If you need assistance understanding the TAG contract or have a workplace issue, please contact me via the Member Contract Questions Form: <https://tinyurl.com/MemberHelpForm>.

In solidarity,

**Leslie Simmons**

*Field Representative/Political Coordinator*

*The Animation Guild, IATSE Local 839*

[leslie.simmons@tag839.org](mailto:leslie.simmons@tag839.org)



Do you have a contract question or workplace issue and need to speak with a TAG representative about it? Scan this QR code to link to a form, answer a few questions, and get assistance. You can also use this link to connect to the same form:

<https://tinyurl.com/MemberHelpForm>

# TAG MEMBERS STAND IN SOLIDARITY WITH VFX AND GAME WORKERS

By Ben Speight, *TAG Organizer*

Animation Guild members have a long history of supporting organizing efforts by workers in the VFX and Games sector. It always seemed like a natural alliance. Many TAG employers hire artists from sectors or contract non-union employees in increasingly integrated productions. This structural overlap is combined with organic social solidarity in a diverse creative community where union and non-union artists remain connected despite different career paths.

Common backgrounds, skill sets, and in many cases, shared employers, expose even more the contrast between working union as a TAG member and operating without a collective bargaining agreement in VFX or Games.

Many current and past TAG members have themselves worked in VFX and Games and know too well the difference having a union can make. Other members have former co-workers, friends, classmates, partners, and loved ones who continue to work non-union in VFX and Games and have shared heartbreaking stories of widespread abuse.

Now TAG members are tapping into these existing social networks to inspire their non-union counterparts to no longer accept the treatment but to take action. Connecting non-union workers via organizing conversations, as well as identifying motivated leaders at strategic employers in an initial effort to establish a team of Local 839 member activists, have renewed solidarity efforts to support organizing efforts in both critical sectors.

Over the past month, TAG members have met bi-weekly to discuss ways to build the TAG VFX/Games solidarity campaign by beginning to map out the current status of these sectors:

- Who are the employers?
- How many people are employed?
- Where are they located?
- How are the employers connected to TAG's signatory studios?

TAG members are carrying out a strategy that could expand into what may later become the first organizing victories in those sectors, establishing anchors to scale out and encompass those industries. TAG has shown what is possible when non-workers follow the bottom-up organizing model to build support majority support in their workplaces.

Like the unprecedented organizing victory at Titmouse NY and then the series of organizing victories by over 400 animation production workers this year, once one group of workers shows that it is possible to win, other workers are inspired to show that they too deserve to have a voice on the job.

That momentum-spreading movement is exactly what can be implemented in VFX and Games with TAG as an inspiration. Today's challenge is showing VFX and Game workers that with the right strategy, something can be done.

VFX is adjacent to both live action and animation, making it a unique space for TAG and other IATSE members to provide critical support. What is new about the VFX sector is the rapid pace at which it's growing, along with the increasing reliance of studios and Hollywood in general on VFX. Most blockbuster productions have significant special effects as part of their overall productions, and the fact that union co-workers surround VFX workers is an ongoing reminder that they live with daily—knowing that if they were part of any other IA local doing work on these productions, they would have a significantly improved standard of living including the elimination of at-will employment, a real living wage, and access to MPI health care and retirement benefits.

There are structural reasons why it's so difficult to organize in this sector, beginning with the domination of almost monopoly-size employers. Many VFX workers are employed by third-party vendors, and there is a well-documented "race to the bottom" among VFX vendors, competing with each other by driving down labor costs in order to acquire these contracts. Because non-union VFX workers are not able to access a middle-class income or have any sort of savings or sense of any real career or job security at all, burnout and demoralization are widespread.

TAG is doing its part to support workers in VFX who are interested in creating a more sustainable industry for all. A recent Organizing 101 training with VFX workers was recently held. TAG members are actively reaching out to VFX workers and encouraging them to contact the IA at

[VFXunion.org](http://VFXunion.org) to learn more about organizing their industry.

Like VFX, leveraging TAG members' unique adjacency to support Game workers' efforts to organize could be key to establishing a first major organizing victory in that sector. A TAG member at DreamWorks recently volunteered four hours on behalf of the effort to organize game workers by mapping out the publicly available information about the state of the sector. He researched gaming industry employers throughout California and the U.S. to understand how spread out the game industry is and how it has exploded in recent years. With whatever capacity one may have as a TAG member, that kind of active support can really make a difference in this historic moment.

Like Starbucks and Amazon workers who are leading historic and unprecedented organizing campaigns in their own industries, Game and VFX workers will have to choose their path to prove what can be done with the right plan and collective courage. Change can't come just from the outside via the solidarity of TAG members alone. Still, TAG and the IA as a whole serve as one of the few examples for non-union entertainment workers to look at as to what can be achieved through collective bargaining.

Often non-union workers feel like there's no apples-to-apples counterpart for their efforts. But based on the standard corporate employers, education background, skill sets, and job requirements, VFX and Game workers need to look no further than TAG's membership as an example of the power one can only achieve by coming together with those that are different but share a common interest on the job.

TAG is an example that artists, writers, and production workers can have a middle-class income, work/life balance, savings, and career stability while at incredibly profitable global corporate conglomerates—ensuring they continue to pump out blockbusters while the workforce benefits from that success. VFX and Game workers should no longer be denied the same return on their years of labor.

If you know of workers in VFX interested who want to talk about organizing, encourage them to contact [vfx@iatse.net](mailto:vfx@iatse.net). Game workers want to organize? Ask them to contact an organizer at [rpg@iatse.net](mailto:rpg@iatse.net)

## TAG membership,

As we see an increase in cases of Monkeypox (MPX), particularly within the Queer and Trans community, it is important to NOT stigmatize the community nor the disease. MPX is NOT a gay virus, nor is it an STI. LGBTQ+ people are not to blame for this. Monkeypox is a virus and does not discriminate, and as with the coronavirus, we can see the damage it can do if left unchecked. To that end, it is VITAL that we support our community during this time.

It is incumbent on us to understand the risks associated with this virus and make safer decisions when and where possible. It is vital that each of us who are able take steps to protect ourselves and others. Although Monkeypox mortality is low – it is a highly communicable and severely painful infection. As such, the risk of MPX needs to be taken seriously, for your individual health and to reduce the risk of MPX becoming an epidemic.

Please get the vaccine if you are able as soon as possible. See the links and resources below for information on the vaccine, practices to help reduce your risk of infection, and more.

In solidarity,  
Be safe. You're seen. You're loved.  
Queer TAG Committee of Local 839

Links and resources:

<https://tinyurl.com/QTMPX>



the animation guild  
IATSE LOCAL 839

If you or anyone you know would like to join the QueerTAG Discord, please feel free to email [QueerTAG@TAG839.org](mailto:QueerTAG@TAG839.org).

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October is National Bullying Prevention Month. The Workplace Equality Committee will be distributing blue ribbons to wear throughout October to raise awareness. Reach out to [workplaceequality@tag839.org](mailto:workplaceequality@tag839.org) if you would like to receive a blue ribbon in advance.

# MEET TAG'S NEWEST COMMITTEE: TECHNICAL DIRECTORS

The Technical Directors Committee is The Animation Guild's newest craft-based committee. The group came together informally earlier this year and found that they had a lot to talk about. Their mission is to move TDs out from the shadows and bring to light to the work that they do and the value they contribute to animation, and to form a unified coalition of the many and disparate skill sets operating under this classification.

## Co-Chair Tyler White

Hello! My name is **Tyler White**, and I am a co-chair, alongside Steve Gallant, of the TD Committee. I am a Pipeline and Re-Take Technical Director at Disney Television Animation and a human Swiss army knife. I helped start this committee in hopes of creating an empowered group of people. A group of people that wanted to work to identify the rampant abuses of our classification, and improve the livelihoods of our fellow Technical Directors, throughout our industry and beyond. Having started my career as a software engineer, then moving to DreamWorks to work on their feature pipeline, to then studying CG layout and animation in my free time and becoming a retake TD at DTVA, I was seeing the wide disparity of pay and abuse within the Technical Director classification from all sides.

In similar manner to other classifications in animation, we are expected to do the work of many different classifications: coding, animation, color, compositing, and more. But we do that work for even lower minimums than those who do the same because they are under the appropriate classification. It is high time we begin to build a unit to advocate and fight for ourselves. Studios use us as a cheap catch-all despite our work being integral to getting shows out the door and helping keep the lights on. But no more. The fight begins today!

## Co-Chair Steve Gallant

My name is Steve Gallant, I'm the co-chair of the TD committee, and I'm extremely excited about the work we'll be doing! Primarily I work in post-production as a Compositor, with a background in visual effects for stop-motion animation. Compositing/VFX work is almost a complete-

ly different field than a lot of the pipeline TD's or CG TD's already in the committee, so building solidarity and fighting for more specific job classifications is a big goal for me. Technical Director can mean so many different things, but something we all have in common is our desire to help uplift ourselves and those around us!

I got involved with TAG late last year and have been working with the Tactical Action Group (TAG-TAG) to help mobilize our membership ever since. Maybe you've gotten a call or text from me in one of our phone/text banks: Hello! With our contract ratified it is time to look ahead to our next negotiations, and I believe there is no better way to do that than by advocating for your craft.

### **Committee Member Emily Abele**

My name is **Emily Abele**, and I'm a Lead Light/Comp Artist at DreamWorks TV. I have chosen to participate in this committee because there is so little information, even internally, as to what a TD is and what a TD does. We encompass so many disciplines and cover both 2D and CG. What one TD does could be completely different within the same studio. I'd like us to come together as a group to both educate others and advocate for ourselves.

### **Committee Member Alex Miller**

My name is **Alex Miller**, and I've been a Union member for three years now. In that time I've moved between being a Background Painter and a Composer, usually listed as a Technical Director. I've been concerned and interested in the vague boundaries of the title of TD, which can be detrimental to wages and scope creep.

### **Committee Member Topher Hughes**

My name is **Topher Hughes**, and I'm a Pipeline TD at Avatar Studios (under Paramount), but I was at DreamWorks Animation for nearly six years. I joined the committee to help try to address the issue of the TD department being short-staffed, overworked, and underpaid. I have since learned more about how some studios are abusing the classification and having TDs do anything/everything from modeling, retiming, animating, etc. but paying less for the work.

## Committee Member Caress Reeves

My name is **Caress Reeves**, and I'm currently a Composer at Titmouse with a background creating VFX in stop-motion. I'm part of the TD Committee because the TD classification itself is mysterious due to the wide array of skills we need for the role; fair representation of TDs is sorely needed due to that quality. I hope our committee can allow us a much-needed louder voice and presence in TAG so we receive proper compensation at studios and our actual contributions can be acknowledged.

## Committee Member Sara Fisher

My name is **Sara Fisher** and I work as a Technical Director for Disney Animation! Previously I've been lead composer on *Tuca & Bertie* and *Helluva Boss*, and I was on the compositing team for the *Bob's Burgers Movie*. Whenever I've told people I'm a "composer" or "technical director," I'm greeted with more questions about what that is or what ingredients I put in my compost. I had a formal four-year education, and yet the entire time I was there, not a single class taught me what compositing/post-production was or even how 2D animation was built. Needless to say, I've decided to join the Technical Directors Committee to help further educate people on how cool our jobs are and how important they are to the production pipeline.

## Committee Member Connor Halleck

My name is **Connor Halleck**. I'm currently working as a Composer for 2D animation. I've previously worked as a field organizer for Council Member Nithya Raman's campaign, so I'm always happy to help with organizing.

## TAG COMMITTEES

Are you interested in learning more about the Guild or contributing to member-run efforts? A great way to start is to join a committee, or simply attend a committee meeting and see if it's something you'd like to support. Participating in or leading a committee is a valuable way to grow and learn, plus you will make connections and build leadership skills that may help you in your career!

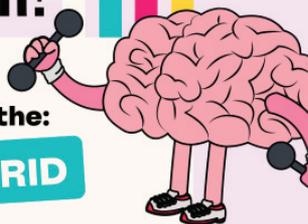
Learn more about TAG's existing committees and groups here:  
<https://animationguild.org/committees/>

# LET'S MAKE TOONS TOONGETHER!



Find writers for hire on the:

**WCC STAFFING GRID**

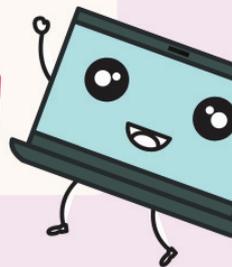


Shared exclusively with executives & showrunners, this handy resource showcases animation writers with a wide range of backgrounds and experience. Updated quarterly, it includes writing samples, bios, and availability — and it's searchable by keyword and filter. The Staffing Grid is managed by the Writers Craft Committee (WCC) of The Animation Guild. Open to all TAG members & former members. If you'd like quarterly access or if you'd like to be featured on it, email us at:

**wccstaffing839@gmail.com**



HIRER ME,  
THANKS!



If you are a writer and member of TAG (or former member in good standing) and you would like to be featured on the Staffing Grid, please subscribe to the Writers' Craft Committee email list: <https://animationguild.org/writers-committee-form>. If you are a showrunner or executive who would like access to the Staffing Grid, email [wccstaffing839@gmail.com](mailto:wccstaffing839@gmail.com). And if you know any showrunners or executives who would appreciate such a helpful resource, please spread the word.

The Staffing Grid is managed by the WCC Staffing Subcommittee Steve Borst & Jeff D'Elia) in conjunction with Kim Fay at TAG. Please contact [wccstaffing839@gmail.com](mailto:wccstaffing839@gmail.com) or [kim.fay@tag839.org](mailto:kim.fay@tag839.org) with any questions. Amazing things continue to emerge from a community of writers that continues to grow.

# IN MEMORIAM

***Burton (Burt) Medall*** — 12/25/1945 – 05/24/2022 — Burt Medall worked as an Animator, Animation Supervisor, and Timing Director for more than 45 years at studios including Disney TV, Warner Bros., Filmation, Bill Melendez, and Hanna-Barbera. Among his many credits are *The World's Greatest SuperFriends*, *He-Man and the Masters of the Universe*, *Ghostbusters*, *She-Ra: Princess of Power*, and *BraveStarr*. He was 76.

***James Cordero*** — d. 07/21/2022. A Layout Artist at Netflix, James Cordero began his career in 3D modeling for residential development. He also worked with motion capture on video games.





# You're invited

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

## Getting on Track for Retirement

For employees 10-20 years from retiring. Learn to estimate if you're on track and solutions for getting back on track.

Date	Time (all times shown Pacific time)
September 9, 2022	6 a.m., 9 a.m., and 12 noon
September 12, 2022	11 a.m., 2 p.m., and 5 p.m.

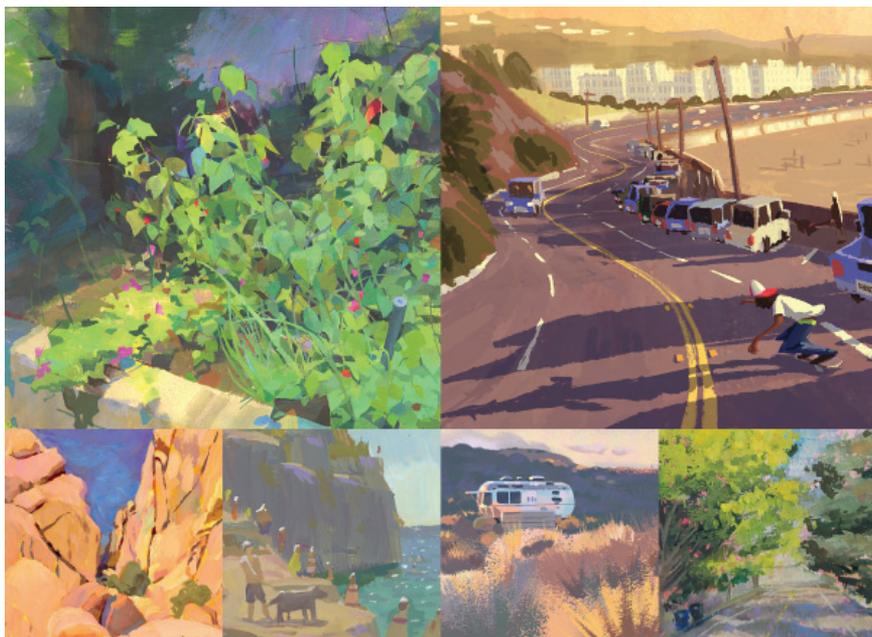
A recording is available for 30 days following the session.

Register at [https://webinars.on24.com/Vanguard\\_IIG/VES2022](https://webinars.on24.com/Vanguard_IIG/VES2022).

Do you have questions about volatility in the financial markets this year?

Our Animation Guild 401(k) Plan advisors at Sage View recorded a video to help plan participants to navigate the volatility and set an investment strategy in a difficult market.

View the video here: <https://vimeo.com/726202086/e3d5f5fcd6>



Warrior Painters Presents



A Plein-air Painting Exhibit

Gallery 839 at The Animation Guild

1105 N Hollywood Way, Burbank, CA 91505

Opening Reception: **Thurs, Sept 1**  
**5-8 PM**

On Display Sept 1 - Oct 3, 2022

Most of us in the animation industry have been fortunate enough to work from home during the pandemic and because of this, we often spend more hours staring at the computer screens. We need more AFK (“Away from Keyboard”) time now more than ever. Warrior Painters brings this AFK Plein-air Painting Exhibit to showcase what we like to do, where we like to explore, and how relaxing life can be when we just take a break and go outside. We want to encourage all of you to celebrate AFK time and go paint!

Warrior Painters was founded in 2016 as a way to connect artists from all walks of life, who share the same passion for showcasing natural and architectural diversity through plein-air painting. Our philosophy: Everyone has something to contribute to the artistic discourse. For more info, check out <https://www.warriorpainters.com/>

Read more about the Warrior Painters in *Keyframe* magazine: <https://keyframe-magazine.org/2022/08/18/the-great-outdoors/>

# UPCOMING EVENTS AT THE ANIMATION GUILD

## AUGUST

August 24th, 12 p.m.

**Lunch & Learn: Behind the Scenes**

**Mental Health and Suicide Prevention Initiative**

An overview of the Behind the Scenes Foundation's mental health programs for those working in the entertainment industry.

RSVP: [tinyurl.com/tag-lunchandlearn-mentalhealth](https://tinyurl.com/tag-lunchandlearn-mentalhealth)

August 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!

## SEPTEMBER

September 1st, 5-8 p.m.

**Gallery 839 New Show Opening**

Warrior Painters Presents: AFK A Plain-Air Painting Exhibit

September 5th

**Contract Holiday: Labor Day**

September 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!

September 27th, 6:30 p.m. via Zoom Webinar

**Virtual General Membership Meeting**

TAG Officer Election Nominations will be made at this meeting!

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

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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