



THE PEGBOARD



ANIMATION GUILD AND AFFILIATED ELECTRONIC AND GRAPHIC ARTS

Los Angeles, California, December 2022

Vol. 51, N^o9



As we look back on TAG in 2022, the words “first,” “historic,” and “unprecedented” occur often. TAG grew in L.A. TAG grew across the country. TAG members are more active than ever before. Here are some highlights from a truly successful year.

JANUARY

TAG hit the ground running in 2022. For the first time since our Union was chartered in 1952, Local 839 represents a studio outside of Los Angeles County. Animation workers at Titmouse New York studios overwhelmingly voted to join The Animation Guild.

A Look Back at 2022 (continued on page 3)

IN THIS ISSUE

A Look Back at 2022 1
 From the Business Representative: Happy New Year, Members! 6
 Field Rep Corner: That’s a Wrap on 2022 8
 In Memoriam 12
 Attention 401(k) Participants! 15
 Upcoming Events at The Animation Guild 15

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

EDITOR-IN-CHIEF

Alexandra Drosu

MANAGING EDITOR

Kim Fay

PRESIDENT

Janette Moreno King

BUSINESS REPRESENTATIVE

Steve Kaplan

VICE-PRESIDENT

Teri Hendrich Cusumano

RECORDING SECRETARY

Paula Spence

SERGEANT-AT-ARMS

Danny Ducker

EXECUTIVE BOARD

Madison Bateman

Marissa Bernstel

Brandon Jarratt

Carrie Liao

Ashley Long

Roger Oda

Alex Quintas

Maighread Scott

Erica Smith

Candice Stephenson

Justin Weber

TRUSTEES

Carrie Liao

Ashley Long

Roger Oda

SHOP STEWARDS

Atomic Cartoons (USA)

Katya Bowser

Bento Box

Marissa Bernstel (*Empire*)

Teri Hendrich Cusumano (*Magnolia*)

Drew Newman (*Empire*)

Cartoon Network

David De Pasquale

Kris Mukai

Disney TVA

Madison Bateman

Erica Smith

Tyler White

DreamWorks Feature

Jorge Garcia

DreamWorks TVA

Alex Anderson-Kenney

Marvel Animation

Joe Jones

Roger Oda

Netflix

Ray Leong

Mary Nash

Nickelodeon

Colleen McAllister

Kyle Neswald

Candice Stephenson

Rick & Morty

Elisa Phillips

Rough Draft

Corey Barnes

Solar Opposites

Teddy O'Connor

Titmouse/Robin Red Breast

Ashley Long

20th TV Animation

Greg Colton (*Family Guy*)

Joie Foster (*American Dad*)

KC Johnson (*The Simpsons*)

Viltrumite Pants (Skybound)

Kaitrin Snodgrass

Walt Disney Animation

Brandon Jarratt

Carrie Liao

Justin Weber

Warner Bros TV Animation

Mira Lark Crowell

All contents © 2023 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.

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

The Pegboard is printed
on recycled Paper.



(((ILCA)))

JANUARY *(continued)*

On January 18, The Animation Guild celebrated its 70th anniversary.

FEBRUARY

An annual tradition for more than 25 years, The Afternoon of Remembrance went virtual once again and honored those who passed away in the animation industry in 2020.

Setting off a domino effect for production workers in 2022, a supermajority of production workers at *Rick and Morty/Solar Opposites* (Adult Swim and 20th Century Fox) filed to join The Animation Guild on February 22.

On February 28, Titmouse LA filed petitions with the National Labor Relations Board to hold Union elections to be represented by The Animation Guild.

With TAG negotiations underway, the Writers' Craft Committee produced a #PayAnimationWriters video campaign featuring showrunners, high-profile writers and local politicians like L.A. City Councilmember Nithya Raman. The first video alone had more than 100,000 Twitter views in its first 24 hours.

MARCH

On March 20, a historic Animation Guild rally took place in Burbank to show solidarity with the TAG Negotiations Committee. At least 1,000 people including TAG members, animation production workers, IATSE kin, local politicians, and community members attended this empowering event.

APRIL

Young Workers Committee chair Nora Meek and Executive Board member Crystal Kan represented TAG at the 2022 Young Workers Committee Conference in Minneapolis.

MAY

More production crews joined the TAG family: ShadowMachine and the trio of *The Simpsons*, *Family Guy*, and *American Dad!* at 20th TVA.

A member of the Titmouse NY Negotiations Committee, Rachel Gitlevich represented TAG at the White House as part of an unprecedented meeting with President Biden, Vice President Harris, and Secretary of Labor Walsh.

MAY *(continued)*

On May 26, TAG reached a tentative Collective Bargaining Agreement with the Alliance of Motion Picture and Television Producers (AMPTP). This came after almost a month's worth of negotiation days spread out between November of 2021 to May of 2022. These were some of the most focused and member-led negotiations in the Guild's history.

JUNE

On July 11, more than 100 TAG members attended an Empowerment Pizza Party to provide organizing training with the goal of engaging 50% of TAG members by 2023 and a supermajority by the next round of contracts in 2024.

TAG delegates attended the D2 Convention in San Francisco on June 24-26, addressing numerous resolutions regarding domestic partnerships and health insurance, transgender medical treatments, increased participation in bargaining, and more.

JULY

Following unprecedented member outreach through committees, shop stewards, social media, in-house communications, and phone and text banking by the Guild's TAG Tactical Action Team, TAG members voted to ratify the 2021-2024 Animation Guild Master Agreement with a historic voter turnout and 87% of the votes cast in favor of ratification.

AUGUST

After being shuttered for more than two years because of the pandemic, Gallery 839 reopened on August 4 with an exhibition of animation veterans: Robert Tyler, Floyd Norman, Christine Mallouf, and Lureline Weatherly.

SEPTEMBER

TAG began its solidarity campaign with VFX workers with a joint phone bank on September 25.

New York's *Tooning Out the News* filed a petition for a Union election with the National Labor Relations Board, expanding TAG's reach beyond Los Angeles County.

Production workers at *Bob's Burgers* and *Central Park* (Bento Box Animation) achieved voluntary recognition, joining the ever-growing roster of production crews represented by TAG.

OCTOBER

Organizer Allison Smartt joined the TAG staff, working with Organizer Ben Speight to continue to grow TAG's footprint both in Los Angeles and throughout the country.

NOVEMBER

TAG members voted in new Animation Guild Officers and Executive Board Members. President Jeanette Moreno King; Vice President Teri Hendrich Cusumano; Business Representative Steve Kaplan; Recording Secretary Paula Spence; Sergeant-at-Arms Danny Ducker; Trustees Carrie Liao, Ashley Long, and Roger Oda; and Mairghread Scott, Candice Stephenson, Alex Quintas, Madison Bateman, Brandon Jarratt, Justin Weber, Erica Smith, and Marissa Bernstel.

As part of TAG's 70th Anniversary celebration and ongoing community outreach, TAG partnered with the Burbank Cultural Arts Commission to paint four murals at the Burbank Animal Shelter.

DECEMBER

Nickelodeon production workers organized to join TAG, becoming the largest unit of production workers to unionize.

The annual Post-It Note show was held virtually and in person on December 6, raising more than \$3,500 dollars for the IATSE PAC.

Also back in person was the annual Holiday Gift Market. With dozens of TAG members selling art, furniture, clothing, jewelry, and more, it drew a full house of shoppers to the TAG building on December 8.

With its winter publication this month, *Keyframe* magazine marked its 5th anniversary.



FROM THE BUSINESS REPRESENTATIVE STEVE KAPLAN



HAPPY NEW YEAR, MEMBERS!

I wanted to take the opportunity to wish you all a relaxing and healthy holiday season, but this issue is getting to members a little late due to the holiday crush and more of the pandemic blues. While the end-of-year doldrums are hopefully behind us, there are a few things I want to share as we head into 2023.

It may be hard to believe, but July of 2023 will end the second term of our agreement, and we need to start preparations for bargaining a successor agreement with the Alliance of Motion Picture and Television Producers in 2024. The 2024 negotiations are shaping up to be much different than anything we've done in the recent past thanks to our successful organizing efforts. More to come on this matter, so please be sure to attend the General Membership Meetings and your craft or community committees meetings.

We are still in the midst of negotiations over several new units. Currently, we are in discussions with Robin RedBreast (Titmouse) over their New York studio and Los Angeles production staff; Late Night Cartoons; *Solar Opposites*' production staff (and subsequently the other shows previously owned by Fox: *The Simpsons*, *American Dad!*, and *Family Guy*), and we have just scheduled dates for SPA negotiations. We are looking for dates for ShadowMachine production staff and Bento Box production staff, and Nickelodeon. A new successor TSL agreement with the Walt Disney Animation Studios (WDAS) has just been ratified, and a tentative agreement with Warner Animation Group (WAG) will be shared with bargaining unit members there in the coming days.

While that seems like a lot, it is not close to being enough. There are still large portions of the animation industry where animation workers do not enjoy the protections that come with a collective bargaining agreement that they had a voice in crafting. We have added Allison Smartt to our organizing efforts and are committed to supporting Ben Speight as he works to bring TAG membership to unprotected workers across the country.

In the November *Pegboard*, I shared three ways in which we will continue our work of growing the strength and membership of the Guild. I am looking forward to engaging with our new Executive Board and starting that work in 2023. I hope you will help by joining one of the many member engagement efforts we have in place.

Finally, it seems that the studios are planning some kind of return to their office spaces in 2023. I have received reports of a variety of plans that include continuing to work remotely as well as returning everyone to a company workspace. As we move through another holiday infection surge, please be assured that I am doing what is possible to keep remote work a possibility and will continue to update you through these articles and my general membership meeting reports on this matter.

Again, I hope you enjoyed a healthy holiday season full of relaxation and fulfilling time with your family and loved ones.

In Solidarity,

Steve Kaplan

Business Representative

The Animation Guild, IATSE Local 839

[*steve.kaplan@tag839.org*](mailto: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/>.



THAT'S A WRAP ON 2022

This past year has been an exciting one for TAG—from a new Master Agreement to production organizing to more members interacting with the Union and the labor movement—we have a lot to be proud of in 2022!

For me, I definitely saw an uptick in my work on behalf of the membership. More members are paying attention to their paychecks, classifications, and working conditions and reaching out—mostly through TAG's Member Contract Questions Form. This form has proven to be a game changer for me in my role and working with members on their questions and issues and tracking studio responses if necessary.

Since I created the form and launched it in mid-January, and as of this writing, I've received a total of 270 submissions ranging from questions about MPI to serious contract violations. (This doesn't include emails and calls received by members outside the member form.)

Here are some issues that I thought were important to share with the membership—because my mantra is always, “If there's one member this is happening to, there are likely more.”

Writers' Summit and Consultations: Over the year, I've had several writers come to me about a studio failing to report MPI hours for participating in Writers' Summits or providing consultation work—even if it didn't involve writing. (I still have a few pending cases at this moment.) It's important to know that Writers' Summits and Consultations are covered work. Therefore you should not only get paid for this, the studio/producer should also be reporting your hours to MPI.

In these situations, even if you're working under a step deal and getting paid under unit rates, if you're called to participate in a summit or asked to consult on a project in development, this is a Daily Hire (aka freelance work), and you should be paid plus have hours reported to MPI.

Additionally, writers asking to pitch existing IP should be paid as well. We have more information about that on the TAG website here: <https://animationguild.org/asked-for-your-take-on-existing-ip-make-sure-to-get-paid/>

Showrunners/EPs and Unit Rates: I dealt with a few cases where members were hired as multi-hyphenates on a show—usually Executive Producer/Showrunner/Writer or Director. In one case, the member was working full weeks, running writers rooms, but the studio was only reporting their hours under the unit rates, thus causing them to not qualify for MPI. We were able to work out a deal with the studio to get back hours reported and hours going forward. There’s no reason a showrunner working under the TAG contract every week should not be getting those hours reported to MPI. Unit rates are for more freelance-type work – not regular weekly on-staff work.

Classification Issues: The most common mistake we see the studios make is misclassifying a member or not moving a member up from 1st 6 months to 2nd 6 months or Journey.

TAG agreements require the studio to provide information to new hires as to their job classification, pay rate, job title, and more. If a member believes they’re misclassified, it’s important to reach out so we can correct it. Not only is the artist potentially losing money, it’s affecting contributions to the retirement plans.

Work-from-Home Stipends: Several studios were unaware of California Labor Code Section 2802, even two years into the pandemic. There was a lot of outreach that went on regarding this, and the studios in question complied. We are now hearing that some studios are taking away these stipends if they are offering the member the ability to permanently work-from-home or work under a hybrid model. In either case, the studio still has a legal obligation to pay some type of stipend for working at home. Just because it’s optional and the studio is offering it, does not mean the costs of working for a studio from home are not reimbursable. The point of this state labor law is that management cannot pass down to their employees the costs of running their business.

Workers' Compensation: As we continue to work from home, pain issues are starting to rear its ugly head for members. I helped several members over the year with Workers' Compensation questions, ergonomic evaluations and equipment, and sometimes referrals to a Workers' Comp attorney who provides free limited advice to TAG members.

Non-Union to Union: We had several members reach out about being hired non-union outside of LA County and then moving locally but still not considered Union under the TAG contract. Some studios don't have any flags go up when this happens and continue business as usual. In a few cases, the artists weren't aware this switch hadn't taken place until they received notice from the studio they were losing their health insurance.

If someone is hired outside and then moves to LA County, then they are now in our jurisdiction. The studio should immediately switch them to Union status and report their hiring to us and start reporting hours to MPI. This doesn't always happen. So it's important for our stewards and TAG members to be mindful and observant. If you find that someone you've been working with who was outside LA County now lives here, reach out, and tell them to contact TAG to make sure the studio has reported their change in status.

Issues with Productions or Employment: I spoke with a lot of members who were having hard times on productions or issues with their employment. Some members were written up and didn't know how to respond, so I assisted them crafting thoughtful and productive responses. There were members who feared they were being dismissed without warning. (It's always good to remember you have Weingarten Rights [https://keyframemagazine.org/2020/12/22/ensuring-fair-treatment/.](https://keyframemagazine.org/2020/12/22/ensuring-fair-treatment/))

Sometimes, these issues are not something that TAG can enforce via the contract—but we are always here to help, provide suggestions, and just listen.

These are just a few examples of the outreach received in 2022. As I wrote in the beginning of this column, our members are more engaged than they have ever been, and this includes understanding the TAG contract and potential contract violations. As the membership grows, so will the Field Rep department so we can manage and handle the issues the come up at the various studios in a timely manner. For now, we're a small group—just myself and Steve Kaplan—and I always appreciate our members' patience when working with them on important work-related matters.

I hope all our members enjoyed a very safe holiday season and a Happy New Year! I look forward to continuing to represent you to the best of my abilities in 2023!

In solidarity,

Leslie Simmons

Field Representative/Political Coordinator

The Animation Guild, IATSE Local 839

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>

IN MEMORIAM

Peter Gentle — 03/12/1951 – 02/09/2022 — Peter Gentle was as a Final Checker and Painter at Hanna-Barbera, Cool Productions, Hyperion, Universal Cartoon, Filmation, Bluth, and Aurora. His film credits included *Cool World*, *FernGully: The Last Rainforest*, and *The Secret of NIMH*, while *BraveStarr* and *She-Ra: Princess of Power* were among the series he worked on. He was 70.

Kevin Martonick — 09/21/1975 – 6/14/2022 — As an Animator, Kevin Martonick worked on *Foster's Home for Imaginary Friends*, *The Mr. Men Show*, *Wayside*, *If You Give a Mouse a Cookie*, and *The Loud House*. He was 46.

Lee Go — 06/01/1933 – 07/18/2022 — Born in Indonesia, Lee Go came to Los Angeles in 1973 to pursue an artistic career. As a Model Designer and Layout Artist, he worked for Hanna-Barbera, Universal Cartoon Studios, Hyperion, Marvel, and Warner Bros. His credits included TV series such as *The Real Ghostbusters*, *Batman: The Animated Series*, and *Iron Man*, as well as numerous video films. He was 89.

Ernie Schmidt — 10/24/1946 – 07/23/2022 — Ernie Schmidt was a Timing Director and Animator at Marvel, Disney TV, and Filmation. He worked on numerous movies and TV series including *He-Man and the Masters of the Universe*, *BraveStarr*, *Muppet Babies*, and *Mighty Mouse in the Great Space Chase*. He was 75.

Noriko Hawks — 05/20/1941 – 08/01/2022 — An Ink and Paint Artist, Noriko Hawks worked on TV series and movies for Disney Feature, Disney TV, Hyperion, and FilmFair. Her credits included *Puff the Magic Dragon*, *Strawberry Shortcake*, *Dirty Dog*, and *The Mouse and His Child*. She was 81.

Karl Geurs — 06/01/1948 – 08/16/2022 — Karl Geurs worked as a writer at Warner Bros., Disney TV, Marvel, Filmation, and Orsatti Productions. He won an Emmy for *The New Adventures of Winnie the Pooh*, and additional credits include *Flash Gordon*, *Dungeons & Dragons*, *Goof Troop*, and *Barney & Friends*. He also worked on numerous video films. He was 74.

James “Jim” Ryan — 04/21/1936 – 08/31/2022 — Jim Ryan worked as a Writer and Layout Artist at Hanna-Barbera, DePatie-Freleng, and Filmation. His prolific career included *Groovie Goolies*, *The Pink Panther Show*, *U.S. of Archie*, *Yogi’s Space Race*, *The Super Globetrotters*, and *Tom & Jerry Kids Show*. He was 86.

Paul Shardlow — 10/29/1946 – 10/08/2022 — Paul Shardlow was a Color Designer, Visual Development Artist, Art Director, Animator, and Background Artist at Cartoon Network, Sony Animation, Nickelodeon, and DreamWorks. He worked on numerous movies including *Watership Down*, *Prince of Egypt*, *Shrek*, *Madagascar*, *Over the Hedge*, and *How to Train Your Dragon*. He was 75.

Marija Dail — 09/06/1934 – 10/09/2022 — Born in Croatia, Marija Dail was the first woman Animator for Zagreb Film. Invited to the U.S. to work at Hanna-Barbera, she was also a Storyboard Artist, Model Designer, Producer, and Director at Hyperion, Marvel, Filmation, and Disney TV. Her many credits included *Groovie Goolies* and *Trollkins*, as well as numerous *VeggieTales* videos and ABC specials. She was 88.

Phyllis Bird — 05/01/1942 – 10/20/2022 — Phyllis Bird worked as an Ink and Paint Artist mainly at Disney Features, as well as Filmation, Hanna-Barbera, and Ruby-Spears. Her credits include *Lilo & Stitch*, *The Emperor’s New Groove*, *Tarzan*, *Mulan*, *Hercules*, *The Lion King*, *Aladdin*, *Beauty and the Beast*, *The Little Mermaid*, and *The Black Cauldron*. She was 80.

Darlene Kanagy-Brown — 04/20/1926 – 10/30/2022 — A Golden Award recipient, Darlene Kanagy-Brown worked as an Ink and Paint Artist and Xerox Checker for Disney Features, Filmation, Sanrio Film, Steve Krantz Productions, and Hanna-Barbera. Her credits include *Sleeping Beauty*, *One Hundred and One Dalmatians*, *The Aristocats*, *The Fox and the Hound*, and *The Little Mermaid*. She was 96

Kang Lin Zhu — 02/13/1942 – 11/03/2022 — Kang Lin Zhu worked as a Storyboard Artist and Layout Artist at Film Roman, Warner Bros., Disney TV, Nickelodeon, and Adelaide. His credits included *Darkwing Duck*, *Goof Troop*, and *Quack Pack*, as well as many video films. He was 80.



ATTENTION TAG 401(k) PARTICIPANTS!

You can save even MORE in 2023 because the federal limit to annual 401(k) contributions has increased by \$2000 to \$22,500! And if you will be 50+ at any time in 2023, you can put away an additional \$7,500 in “catch-up” contributions.

If your 401(k) contributions hit the 2022 limit last year, or if you changed projects, studios, or payroll companies, your 401(k) contributions may not automatically resume in 2023 or follow you to your next payroll setup.

January is a good time to check your paystubs to make sure that you’re set up correctly for 2023 and on track for a better retirement. If you need to restart your contributions or want to make a change to the amount you were contributing in 2022, please don’t wait—submit your form now (to 401k@tag839.org) to change your contributions for 2023 and maximize your retirement investment.

Make changes to your plan or get enrolled now using this form:

[CLICK HERE FOR FORM](#)

PLEASE NOTE: 50+ catch-up contributions are not automatic when you turn 50. You may start catch-up contributions on January 1st if you’re already 50, or if you’ll be turning 50 at any time in 2023. Use the form above to start, or to change the amount you’re already contributing. Take advantage of those new limits!

UPCOMING EVENTS AT THE ANIMATION GUILD

JANUARY

January 16th

CONTRACT HOLIDAY: Martin Luther King, Jr. Day

January 31st

TAG Tuesday

January 31st, 6:30 p.m. via Zoom

Virtual General Membership Meeting

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

FEBRUARY

February 2nd, 5-8 p.m.

Gallery 839 New Show Opening

Artist: Kathy Zielinski

February 4th, 12 p.m.

Remote Animation Worker Event

Register at animationguild.org/Feb4RemoteWork

February 20th

CONTRACT HOLIDAY: Presidents Day

February 26th

Afternoon of Remembrance

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

February 28th

TAG Tuesday

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

12/2022