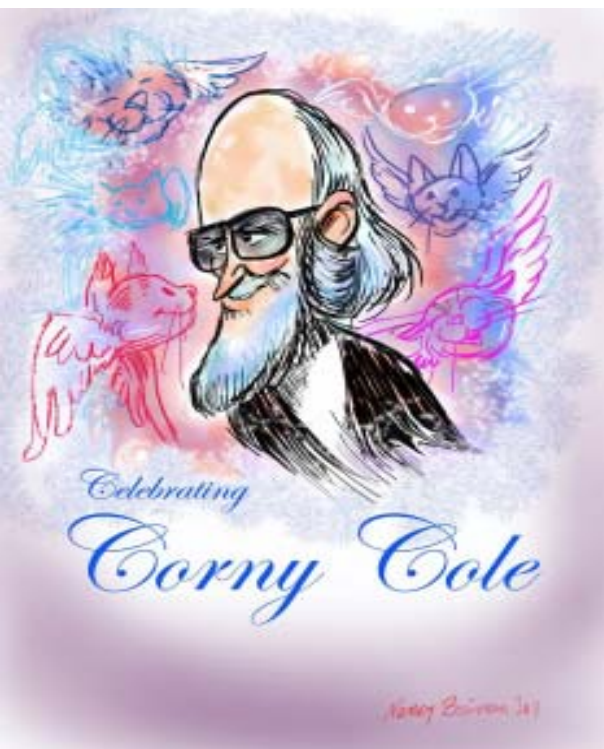




ANIMATION GUILD AND AFFILIATED ELECTRONIC AND GRAPHIC ARTS
Los Angeles, California, October 2011

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Celebrating Corny Cole



A large gathering of animation veterans and students assembled at the Animation Guild on Sunday, October 9 to share memories of the late Corny Cole. There was a standing-room-only crowd at the memorial at TAG's upstairs hall.

The celebration began with people enjoying the display of Corny's art at Gallery 839. At 1 pm, the formal ceremony began with a slide show featuring pictures provided by Corny's family. The rest of the afternoon was a mix of personal testimonials and memories from students, colleagues and family mixed with movie clips, audio clips and slide shows projected

on the screen. TAG President Emeritus Tom Sito emceed the afternoon of fond memories and sharing that was well received by all.

A scholarship fund is being established in Corny's name. To donate, send to:

The Corny Cole Endowed Scholarship Fund
Office of Advancement
CalArts
24700 McBean Parkway
Valencia, CA 91355



From the Business Representative

*Tight schedules and overtime
— a dialogue*

The last few days, a veteran board artist who is quite good at what he does has been e-mailing me, and I've been e-mailing him back. We cover some well-trod ground, but I think the back-and-forth is worth sharing.

Board Artist:

Next time the CBA negotiations come around, get in contact with me. As you probably well know, because of the rise of the Cintiq and Storyboard Pro, storyboarders are now being asked to do many, many more poses, so that their boards are basically 'rough animated'. Also, it is now becoming required on some shows that boarders begin making animatics of their acts, synching drawings to dialogue.



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The Peg-Board is printed on recycled paper.

You may recall that, years ago, you and Kevin Koch asked for examples of boarders doing bg layout in boards, and I responded with some examples for you guys to use in negotiations. Kevin told me the examples were very helpful.

Well, the new standards of what constitutes a proper storyboard have led to increased demands that put that earlier change to shame. I'm sure you're aware of the new expectations.

When that time starts to roll around again, let me know ahead of time...I'd be the perfect guy to make a simple video (anonymous, of course) of my hands at a Cintiq showing work and demonstrating the new demands being placed on storyboarders, all without new, extended deadlines and turnaround times.

Hulett:

I would like you to be on the negotiation committee, when negotiations happen next year. I think it would be helpful.

... I think the biggest problem isn't rates per se, since board artists rates are as high or higher than animator rates. It's the damn schedules and the fact that many people work uncompensated overtime hours. ...

Board Artist:

Yeah, that frustrates me, too ... Problem is, it's hard to draw a hard, firm line between unreasonable deadlines and people who are simply slow. ... Maybe schedule minimum standards need to be set by the Union....say, three weeks minimum for 11 minutes, something like that. If an employer insists on a tighter schedule, overtime pay automatically kicks in.

Hulett:

Unpaid overtime has been a problem since I started this gig.

(see *FROM THE BUSINESS REPRESENTATIVE*, page 4)

FROM THE BUSINESS REP

(continued from page 3)

Sometimes o.t. violations are clear cut, sometimes they're not. It's nothing new by the way. My old man had quotas to hit in the background department at Disney in the 1950s. You didn't make quota, they didn't look kindly on you.

I've heard complaints about deadlines for twenty years. But artists who are fast and efficient seldom have big problems, while slower artists get crushed. There can't be some hard, firm line about schedules because every show is different. Some shows have lots of pencil mileage and difficult characters and settings, others have less. Boards for "Huckleberry Hound" would take a fraction of the time that "Tarzan" or "Batman" boards would. So having different length schedules seems like a natural production decision.

Board Artist:

I agree about the Huckleberry Hound/Batman distinction, but would a minimum turnaround be too hard to set? I mean, take the three weeks for 11 minutes figure I pulled out of a hat below...the idea is that would be the minimum time allowed to storyboard an act. A minimum turnaround time wouldn't make a difference on Huckleberry Hound or Batman.

Sure, I imagine there'd be stuff that could be done in less than three weeks.....re-boarding of something existing, for example...or a very, very simple Southpark-type board, where the characters can basically be stamped into place in the frame...but Union guidelines/rules are already winked at on occasion,...when nobody is getting hurt, and both sides agree to some small violation.

...but the Union minimum turnaround times would be used only when an artist feels they are being treated unfairly. They could then say "but the Union minimum turnaround time for an 11-minute act is three weeks"

when someone asks them to do less. Often, just saying what the Union minimum rule is in any situation is enough to scare off a production person or executive. When you made walk-throughs of studios and found people working at night, you could ask people what their schedules were...”are they at least giving you three weeks per 11-minutes?”, etc.

Schedules have been shrinking in length since I arrived 25 years ago. I remember six weeks was standard for an 11-minute act before 2000. Now, three weeks—at Union minimum—has become the standard. ...

Hulett:

Here’s a big part of the problem: Overtime rates are there as a cattle prod to schedule intelligently ... based on time spent. When people just work for free to hit the schedule, two things happen:

- 1) They screw themselves out of o.t.
- 2) They give studio administrators a false sense of how long it takes to do a board (or layout, or whatever.)

I think the best approach here is to make a big issue of tight schedules. I’ve done it in the past and gotten some adjustments. Everybody is scared witless about getting on a blacklist, so nobody wants to complain or rock the boat. I’ve pushed against piece-work rates in the past (which is what a “three weeks for an 11-minute board” is, when you strip away the bark.)

Piece work, over time, bites artists in the fanny.

If employees honestly accounted for how long they worked in a given week, a lot of these problems would go away. Hasn’t happened in two decades, but hey. I’m ever hopeful.

So there it is, the overtime and scheduling issues, yet again. Probably still be going on when I’m dead and buried.

— *Steve Hulett*

39th Annie Awards tickets available

The 39th annual Annie Awards will take place on Saturday, February 4, 2012 at UCLA's Royce Hall. Tickets are now on sale.

General admission tickets (for the awards ceremony only) are \$25, and are on sale through UCLA Central Ticket Office, www.uclalife.org, or www.ticketmaster.com.

VIP tickets are available to ASIFA-Hollywood members at a discounted price of \$150 through December 31, 2011. VIP tickets are only sold through ASIFA-Hollywood.

Complete ticket information and order forms can be found online at www.annieawards.org.



Upcoming contract holidays:

Thanksgiving and the day after

(November 24 and 25)

Christmas

(celebrated December 26)

New Year's Day

(celebrated January 2, 2012)



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From the President

An appreciation

Last month I went to my 50th high school reunion in New York and it was an interesting psychological trip. I asked an old classmate how he felt about seeing all these people after 50 years. His response was fascinating.

“Back in high school we didn’t have any choice in being with these people. We were assigned classes and we all wound up together whether we liked it or not.

“Tonight we’re all here by choice.”

I thought this was a brilliant observation.

So I got to thinking - after high school I went away from my hometown, attended art school, went into the Army, got into the animation business, lived and worked in interesting places and, most importantly, met all kinds of terrific people in my career.

And it made me a bit sad because some of the people I knew in high school became good people that, had I stayed in my hometown, would have become good friends.

And I missed out on that because I went away.

But by going away, I met a lot of amazing people that I may never have met had I stayed in my hometown. The sad part is, the kids from high school who became good people will probably never know the other good people I’ve met in my life and that’s what’s saddest of all. I wish there were a way both groups could meet each other and see what great people I know from two different times, two different locations and two different lives.

All I can do is tell my friends about my other friends and hope they all believe me when I tell them how wonderful they all are and that if they ever met each other we’d all have a real good time.

— Bob Foster

GALLERY 839 PRESENTS

ETUDES pour DUET

Still life in the key of oils



Featuring works by -

NICOLE DUET

and presenting the art of her students

Co Aboveval

Pat Lassiter

Dick Martin

Maria Rosetti

David Tanner

PLEASE JOIN US FOR CHAMPAGNE
AND HOR D'OEUVRES

RECEPTION FOR THE ARTISTS

Saturday, NOVEMBER 5th, 2011
5 PM until 8 PM

The Animation Guild, Local 839 IATSE
1105 North Hollywood Way
Burbank, CA 91505



From the organizer

The latest vfx scam: Artists paying all the taxes

Word from the westside of town is artists working at The Mill in Santa Monica are paying their share of taxes .. as well as the employers.

The Mill has engaged Yurcor to act as the Employer of Record for the artists they employ. Officially, artists work for Yurcor and are “loaned out” to The Mill. Yurcor is therefore responsible for the reimbursement to the artists for their work time at The Mill.

The Mill explains this has allowed them to:

meet compliance requirements and improve administrative support to [their] valued freelancers.

By using Yurcor’s services you gain W-2 status and many of the benefits and services of a full time position while keeping all the career freedom and tax savings of a 1099 freelancer.

A full-time employee keeping the “freedom” of a freelance employee sound to good to be true? It should. **It’s also illegal.**

To give that feeling of freedom, Yurcor not only withholds the traditional payroll taxes employees are responsible to pay (Fed Income, FICA, CA Income and SDI). They also withhold the employer portions of FICA, FUTA, California state unemployment insurance (UI), and the employer workers compensation insurance.

Documents we’ve received show Yurcor sells this as a benefit to the artist:

Employer of Record (EOR): “Employer of Record” is the best of both worlds; you establish your rates, you determine your work schedule, you can move from client to client, you can submit pre tax business

(see *FROM THE ORGANIZER*, page 10)

FROM THE ORGANIZER

(continued from page 9)

expenses to offset your gross billings in arriving at your gross payroll, and you have access to health & retirement plans!

Similar to a 1099 scenario, you are responsible for both the employer and employee portions of the payroll taxes. Employer taxes are deducted pre tax as an administrative fee against your gross billings, employee taxes are deducted through payroll, and business expenses are reimbursed to you pre tax with your payroll direct deposit!

After contacting the Employment Development Department, the California Labor Commissioner, the IRS, and our attorney, we disagree with their assessment of the situation. Based on those conversations, we believe this is illegal and there are avenues available for the artists to recover the wages that were taken as a result of this practice.

If you have worked at or are currently working at The Mill in Santa Monica, we are interested in speaking with you. Contact Steve Kaplan at the Guild at (818) 845-7500 or skaplan@animationguild.org.

With your help, we can help stop this egregious infringement on labor and tax law while working to get your rightful wages returned to you.

— Steve Kaplan



The party is on!

On September 27, the membership approved the budget for our next Annual Party, to be held **January 6, 2012**, at the **Autry Museum of the American West** in Griffith Park.

Last year's bash was the most successful in our twenty years of annual parties. So don't miss the opportunity to celebrate 2012 with your friends and fellow workers, and enjoy exclusive access to this fascinating and historic museum.



Have a say in your future

The first IATSE Health Benefits Town Hall Meeting took place on Saturday, September 24, at Grips Local 80 in Burbank. These unprecedented meetings are essential for all active IATSE members who participate in the Motion Picture Industry Health Plans to attend.

The meetings are designed to give insight to the membership about the decisions that have been made, and will need to be made regarding our Health Care benefits in the upcoming IATSE and AMPTP negotiations. Presentations were given by:

- **John C. Garner**, group healthcare expert and consultant, on the state of healthcare costs in the USA.
- **David Wescoe**, MPIPHP Executive Administrative Director, with a detailed history of plan's costs and projections.
- IATSE President **Mathew Loeb** who presented the plan to involve the membership through these meetings, focus groups and the upcoming survey as well as taking questions from the floor at the end of the meeting.

IATSE contracts are coming to the end of their three-year term at a time when health care costs are skyrocketing and union health plans across the country are cutting back and reorganizing. It is

(see *TOWN HALL MEETINGS*, page 12)

TOWN HALL MEETINGS

(continued from page 11)

apparent that our health benefits are going to have to be examined from the ground up to meet the needs of the future and ensure comprehensive and cost-effective benefits for all.

From what I heard from others who attended, this level of interactivity from the senior leadership of the IATSE has never been attempted before. Facts were presented by experts, Executive Directors and our President. After the presentations, the floor was opened to answer questions and take feedback. In the face of upcoming changes, this opportunity to avail yourself of the facts and the opportunity to learn about the choices you'll be making is not to be missed.

The Town Hall meetings are open to all active IATSE members. TAG has twenty-five seats available at each meeting with plenty open for reservation. The meetings will be held at the following times and locations:

- Sunday, November 13 – 10 am to noon
IATSE Local 80, 2520 W Olive Ave, Burbank
- Monday, November 14 - 7 pm to 9 pm
California Ballroom, Four Points Sheraton – LAX
9750 Airport Blvd., Los Angeles
- Tuesday, November 15 - 7 pm to 9 pm
IATSE Local 80, 2520 W Olive Ave, Burbank

If you are interested in reserving a seat for one of these meetings, we have plenty available. Call us at (818) 845-7500 or send Steve Kaplan an email at skaplan@animationguild.org and let us know which meeting you're interested in attending.

The next contract will likely have changes in health benefits that will impact the lives of every working person in the motion picture industry. Attend one of these town hall meetings and have a say in your future.



PAYING YOUR DUES? PAY THEM ONLINE!

animationguild.org/payments

We need Artists to Draw cartoons for the Ronald McDonalds Good Times for Kids! AT THE WARNER RANCH in BURBANK on DEC.10th. 12:00 to 3:00 Hollywood Way and Oak St. Drive in entrance on Oak...Show ID... Let them know you are one of the Artists! Bring Model Sheets, Paper, Pens, Markers!



LOOK FORWARD TO SEEING ALL THE GREAT ARTISTS THAT HELPED IN THE PAST AND ALL THE NEW ARTISTS THAT I HOPE WILL JOIN US!



RSVP Art Leonardi at 310-397-1862 to be on the list!

Meet us at the CTN Animation Expo!

It's almost that time of year again ... when the animation community converges on Burbank to enjoy the pageantry of the **CTN Animation Expo**. Mark your calendars for the weekend of November 18, 19 and 20 to attend the event at the Burbank Marriott Hotel.

Now in its third year, the CTN Animation Expo has proven to be a unique event that brings professionals, students and fans of animation together in celebration of the craft.

To receive a discount on the registration cost, send an e-mail to jeffm@animationguild.org with your home e-mail address (no studio addresses), and we'll add you to our e-mail list and send you the discount code.

TAG will be located to the left of the entrance to the hall (see booth T10 on the map below). Be sure to stop by and say Hi!





HAPPY HALLOWEEN!

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Burbank, CA 91505-2528**

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10/2011