



ANIMATION GUILD
AND AFFILIATED
OPTICAL
ELECTRONIC AND
GRAPHIC ARTS,
LOCAL 839 I.A.T.S.E.

Time to step up: Guild elections this fall

This fall, the Animation Guild is holding its triennial officer elections, starting with nominations at the General Membership Meeting on September 24. Ballots will be mailed to active members in early October, and the results tallied and announced on November 9.

You should know specifically what being a Guild officer entails, and how you qualify to run for office.

Anyone who has been a member in good standing for at least two years, who has been active for at least one year (that is, not on withdrawal), and who has worked under the Guild's jurisdiction for at least 120 days in the last three years, may run for any office. This is an opportunity for interested members to get involved in shaping the policies and practices of their Guild. Many years of Guild membership aren't required to be a union officer, but new ideas and energy are always welcome.

If you are eligible for office under these rules, the mailing address on the back page of the September *Peg-Board* should have a letter E next to your name. If you have any questions about your eligibility, contact the Guild office and speak to Jeff Massie.

The Guild elects its officers every three years from the membership. The next term of office will be from December 3, 2013 to December 7, 2016. Sixteen positions will be up for grabs, including Business Representative, President, Vice-President, Recording Secretary, Sergeant-At-Arms and eleven Executive Board positions.

What do the officers do?

- ◆ The **PRESIDENT** presides at all membership and Executive Board meetings. He or she is a member of the Executive Board, but votes only to break a tie.

He or she is a member of all committees, and is a delegate to all IATSE and IATSE District Two conventions. The President is not a paid officer, but his or her expenses are covered when performing the duties of office (for example, the aforementioned conventions.)

The current President is **Bob Foster**.

(see *ELECTION*, page 6)

Mike Cedeno

**at Gallery 839
opens September 6**



From the President

Rockin' with the E-Board

My Scooter™ won't fit down the hallways at Guild headquarters. On the nights that we have an Executive Board meeting, walkers pile up at the front door, the umbrella bucket in

the lobby is filled with canes and walking sticks and the oxygen tanks are stacked in the kitchen. Not that everyone on the Executive Board is an antique, but sometimes I think we could use an injection of perky insolence once in awhile. We already have several perky, insolent board members, but we could always use a few more. I would welcome an infusion of well informed, curious, dedicated, frustrated and righteously indignant writers and artists willing to run for a position on the Animation Guild Executive Board, willing to stand up for their co-workers who need to be properly represented.

When I started in this business I hated the @#\$\$%& unions. I resented having to join the union in order to work at union studios. So I ran for the position of Sergeant-at-Arms so I could infiltrate this suspicious little operation. I won the position and soon found myself attending board meetings and membership meetings and learning about

this union stuff. It only took about two months for me to change my mind on all the previous ideas and opinions I had about the union.

I learned what the power of collective bargaining could do for the members. I learned about pensions, health coverage for members and their dependents, guaranteed wages, paid holidays, and all kinds of stuff that we didn't have once upon a time.

We've come a long way and have new challenges coming at us in the very near future. We need input from those closest to the issues, who will be most affected by those issues. Are you one of those people? If so, think about running for a position on the Executive Board. We can use your input.

By the way, nobody on the Board really uses a Scooter™ or owns a walker, canes, walking sticks or oxygen tanks. But a few of us belong to AARP.

— Bob Foster

From the Business Representative

Then and now

As Mark Twain says, history doesn't repeat itself ... but it rhymes.

Then:

In 1979, after a decade of losing animation jobs to less expensive overseas studios, The Animation Guild went on strike for contract protections against runaway production. After a two-week walkout, they got it.

Now:

[In 2013, 400 visual effects workers protested runaway production at the Academy awards.] ... It is now status quo for visual effects to be created abroad, where there are low currency rates, government subsidies, cheap labor or tax breaks. ... (Huffington Post, August 13, 2013)

What's happening with visual effects today happened with hand-drawn animation forty years ago. Cel painting went away, then animation went away as American television animation was outsourced to Japan, Korea and the Philippines (among other places.) And now?



... Countries with lower workers' compensation like India and China are offering a 20-60 percent discount in production in hope that cheaper visual effects studios will help attract other technology industries to their regions ... (HuffPost)

This is pretty much what animation companies resorted to decades ago. When the production work went overseas, Hanna-Barbera and others held on to pre-production work (scripts, storyboards, design work) which companies occasionally tried to ship abroad, mostly with bad results. Today, strangely enough, the animation industry is still rolling along in Southern California, and there are more people employed than during the days when animation work was totally in Los Angeles County. But production work is still largely shipped abroad.

If I had a crystal ball, I would predict that visual effects work will hang on in Southern California, but look different than the present business model. There will be

(see FROM THE BUSINESS REP, page 7)

All about hourly guarantees

The wage survey on pages 4 and 5 has a small but very important note in the header:

For comparison purposes, all salaries are computed on a forty-hour week.

The minimum wages in the collective bargaining agreements are calculated based on a forty-hour week — that is, without any overtime. However, a lot of members' wages are calculated to include a set amount of what's sometimes called "pre-paid overtime" — a certain number of additional hours that are paid as overtime, regardless of whether they are worked.

The wage survey adjusts all responses to reflect a forty-hour week, because it would be almost impossible to compare a weekly salary based on forty hours of straight time with a salary that includes pre-paid overtime. For example, let's say you're paid \$2,200 per week, based on a fifty-six-hour week — that is, forty hours of straight time plus sixteen hours of time-and-a-half overtime.

To calculate your salary based on a forty-hour week, you would need to do the following calculations:

Subtract 40 from 56:..... $56 - 40 = 16$

Multiply 16 by 1.5: $16 \times 1.5 = 24$

Add 40 and 24: $40 + 24 = 64$

Divide your weekly wage by 64; the result is your hourly wage: $\$2,500 \div 64 = \39.06

Multiply by 40 to get your forty-hour salary:
 $\$39.06 \times 40 = \$1,562.40$

That's a difference of over \$900 per week between your pay and the forty-hour-per-week salary on which the CBA minimums and the wage survey are based.

The hours per week on which your salary is based should be on your paystub; if it is not, or if you have any questions about how it's calculated, ask your payroll department or call the Guild office at (818) 845-7500.

IN THIS ISSUE:

Time to step up	1
From the President:	
Rockin' with the E-Board, by Bob Foster	2
From the Business Representative:	
Then and now, by Steve Hulett	2
All about hourly guarantees	3
2013 member wage survey	4-5
Our computer lab	6
In memoriam: Lou Scarborough and Ron Dias	7
Get on the list!	8
Save your pay stubs ... and check them!	8

ARTISTS IN THIS ISSUE:

KENNY THOMPkins, page 1
ED WEXLER, page 2
ROGERIO NOGUEIRA, page 2

.....

THE PEG-BOARD is published monthly by The Animation Guild and Affiliated Optical Electronic and Graphic Arts Local 839 IATSE, 1105 N. Hollywood Way, Burbank, CA 91505-2528
 phone (818) 845-7500 · fax (818) 843-0300 · info@animationguild.org · http://www.animationguild.org

PRESIDENT
Bob Foster

BUSINESS REPRESENTATIVE
Steve Hulett

VICE-PRESIDENT
Nathan Loofbourrow

RECORDING SECRETARY
Jeff Massie

SERGEANT-AT-ARMS
Jan Browning

PEG-BOARD EDITOR
Jeff Massie

EXECUTIVE BOARD

Bronwen Barry · John Cataldi · Nicole Dubuc · Janette Hulett · Karen Carnegie Johnson
 Cathy Jones · Gordon Kent · Mike Roth · Chris Simmons · Eugene Son · Jack Thomas

TRUSTEES: Bronwen Barry · Nicole Dubuc · Karen Carnegie Johnson

All contents © 2013 by TAG Local 839 IATSE. All rights reserved. ISSN 1523-9365. Publications of bona fide labor organizations may reprint articles from this newsletter so long as attribution is given. You can stop by the Animation Guild office weekdays between 8:30 am and 5 pm and pick up current or recent back copies of The Peg-Board, free of charge. **PEG-BOARD SUBSCRIPTION POLICY:** Active members automatically receive The Peg-Board free of charge. Members on honorable withdrawal may continue to receive the newsletter without charge so long as they send an annual written request on or before the expiration date on the mailing label. The subscription rate for suspended members and non-members is \$10.00 per year (\$15.00 foreign, check in U. S. funds), checks made out to the Animation Guild and sent to 1105 N. Hollywood Way, Burbank, CA 91505-2528, U.S.A.



The Peg-Board is printed on recycled paper.

Member wage survey, June-July 2013

Once a year, we anonymously poll all members listed as having worked at union shops in the previous twelve months, asking them what they have most recently been paid. The results are a barometer of the "going rates", as opposed to the CBA minimums. For comparison purposes, all salaries are computed on a forty-hour week.

Categories	Response	Journey minimum ⁵	2013 WAGE SURVEY			2012 WAGE SURVEY		
			Minimum	Median ³	Maximum	Median ³	Change	
Writers (response: 9%) ¹								
Staff story editors ⁴		—	\$2,437.50	\$3,125.00	\$4,300.00	\$2,200.00	+	\$925.00
Staff writers (feature)		\$1,661.12	\$1,718.75	\$3,150.00	\$7,647.00	\$7,500.00	-	\$4,350.00
Staff writers (TV, etc.)		\$1,661.12	\$1,562.50	\$2,100.00	\$7,647.00	\$2,202.50	-	\$102.50
<u>UNIT RATES</u>								
Story editing, per 22 min. ⁴	8	—	\$3,000.00	\$9,750.00	\$12,500.00	\$10,000.00	+	\$2,500.00
Features:								
Treatment/1st draft	1	—	\$175,000.00			—		
Outline	1	\$2,414.70	\$40,000.00			—		
DVD feature	1	\$10,992.00	\$40,000.00			—		
Series bible	1	—	\$6,250.00			—		
One-hour special	2	\$10,992.00	\$70,000.00		\$70,000.00	—		
Half hour special	1	\$7,324.46	\$18,000.00			—		
22 minute:								
Scripts	16	\$7,324.46	\$6,712.20	\$8,000.00	\$11,500.00	\$7,000.00	+	\$1,000.00
Outline	1	\$1,622.58	\$1,910.08			—		
Pilot	2	\$7,324.46	\$10,000.00		\$15,000.00	\$7,500.00	+	\$2,500.00
Producers (response: 12%) ^{1,4}		—	\$1,490.91	\$3,000.00	\$6,000.00	\$3,500.00	-	\$500.00
Directors/Timers (response: 28%) ¹								
Directors (features, D-T-V) ⁴		\$1,910.28	\$1,875.00	\$3,350.00	\$6,030.63	\$3,552.50	-	\$202.50
Directors (TV, etc.)		\$1,910.28	\$1,375.00	\$2,593.75	\$4,510.00	\$2,500.00	+	\$93.75
Timing Directors		\$1,561.20	\$1,486.32	\$1,987.50	\$2,960.00	\$1,884.09	+	\$103.41
Assistant Directors		\$1,561.20	\$1,500.00	\$1,687.50	\$2,924.00	\$1,625.00	+	\$62.50
Retake Directors		—	\$1,465.00	\$2,396.25	\$3,100.00	\$1,959.40	+	\$436.85
<u>UNIT RATES:</u>								
Sheet timing, per foot	5	—	\$3.00	\$3.50	\$3.50	\$3.25	+	\$0.25
Story Art (response: 36%) ¹								
Story Artists (features, D-T-V)		\$1,492.76	\$1,250.00	\$2,200.00	\$4,000.00	\$1,987.00	+	\$213.00
Production Board (TV, etc.)		\$1,910.28	\$1,091.59	\$1,962.00	\$3,137.00	\$2,000.00	-	\$38.00
Revisionists		\$1,421.60	\$1,100.00	\$1,500.00	\$1,910.00	\$1,616.00	-	\$116.00
<u>UNIT RATES:</u>								
Half hour boards, per page	12	—	\$300.00	\$600.00	\$700.00	\$600.00		no change
Half hour boards, per board	4	\$4,299.38	\$11,500.00	\$12,000.00	\$12,000.00	\$9,000.00	+	\$3,000.00

Lavout/Background (response: 34%)¹

Character Layout	\$1,661.12	\$1,423.29	\$1,800.00	\$3,054.55	\$1,762.33	+	\$37.67
Rough Layout	\$1,661.12	\$1,368.42	\$2,222.40	\$3,000.00	\$1,745.45	+	\$476.95
Final Layout	\$1,661.12	\$1,143.00	\$1,722.00	\$2,284.00	\$1,655.04	+	\$66.96
Previs Artists	\$1,661.12	\$1,368.42	\$1,960.00	\$3,000.00	\$1,754.00	+	\$206.00
Background Layout/Design	\$1,661.12	\$1,200.00	\$1,800.00	\$2,683.97	\$1,943.20	-	\$143.20
Background Painters	\$1,661.12	\$1,200.00	\$1,900.00	\$2,500.00	\$1,900.00	-	no change
Design/Color (response: 35%)¹							
Art Directors	\$1,910.28	\$1,312.50	\$2,472.73	\$7,692.00	\$2,400.00	+	\$72.73
Visual Development	\$1,661.12	\$1,050.00	\$2,150.00	\$3,300.00	\$2,100.00	+	\$50.00
Model Designers	\$1,661.12	\$1,062.94	\$1,900.00	\$3,000.00	\$1,885.58	+	\$14.42
Prop Designers	\$1,661.12	\$1,565.72	\$1,769.68	\$2,100.00	\$1,725.00	+	\$44.68
Assistants/Clean-Up	\$1,421.60	\$1,400.00	\$1,630.50	\$1,955.60	\$1,520.00	+	\$110.50
Color Key/Color Stylists	\$1,421.60	\$1,100.00	\$1,600.00	\$2,500.00	\$1,576.72	+	\$23.28
Tech Directors/Compositors (response: 21%)¹							
Supervising TDs	\$1,910.28	\$2,375.00	\$2,500.00	\$3,250.00	—	—	—
Tech Directors	\$1,661.12	\$1,280.00	\$1,800.00	\$3,250.00	\$1,563.65	+	\$236.35
Character TDs	\$1,661.12	\$1,598.00	\$1,708.95	\$2,730.00	—	—	—
Effects TDs	\$1,661.12	\$1,482.95	\$2,064.92	\$2,560.00	\$1,628.00	+	\$436.92
Crowds/Massive	\$1,661.12	\$1,219.75	\$1,334.93	\$2,018.18	\$1,350.43	-	\$15.50
Riggers	\$1,661.12	\$1,634.00	\$1,868.50	\$2,730.00	\$1,328.68	+	\$539.82
Lead Lighters	\$1,910.28	\$1,341.82	\$2,282.02	\$2,600.00	\$1,980.00	+	\$302.02
Lighters	\$1,661.12	\$1,075.52	\$2,064.00	\$3,250.00	\$1,913.16	+	\$150.84
Look Development	\$1,661.12	\$1,425.00	\$2,200.00	\$2,750.00	\$2,126.32	+	\$73.68
Surfacers/Cloth & Hair	\$1,661.12	\$1,634.52	\$2,150.00	\$2,500.00	\$2,160.70	-	\$10.70
Texture Painters	\$1,661.12	\$1,200.00	\$1,630.53	\$2,300.00	—	—	—
3D Compositors	\$1,661.12	\$1,277.18	\$1,774.80	\$2,400.00	\$1,911.58	-	\$136.78
2D Compositors	\$1,661.12	\$1,330.86	\$1,789.35	\$2,035.37	\$1,854.00	-	\$64.65
Animation et al. (response: 22%)¹							
3D Animators	\$1,661.12	\$1,258.18	\$2,100.00	\$6,000.00	\$1,911.77	+	\$188.23
3D Modellers	\$1,661.12	\$1,250.00	\$2,115.00	\$2,650.00	\$1,672.73	+	\$442.27
2D Animators	\$1,661.12	\$1,000.00	\$1,600.00	\$1,872.80	\$1,600.00	-	no change
Effects Animators	\$1,661.12	\$945.45	\$2,088.81	\$2,750.00	\$1,810.12	+	\$278.69
Assistant Animation/Clean-Up	\$1,421.60	\$1,359.12	\$1,440.00	\$2,325.00	\$1,200.00	+	\$240.00
Flash Animators	\$1,201.80	\$775.01	\$1,387.50	\$1,661.87	\$1,400.00	-	\$12.50
Animation Checking	\$1,421.60	\$1,347.37	\$1,476.73	\$1,673.60	\$1,500.00	-	\$23.27

TOTAL RETURNS: 26.2% (962 returned and tallied out of 3,585 sent (2012: 24.0%))

1 Of those members shown in our records as most recently employed in this category, the percentage that responded to the 2013 survey.

2 Many of the minimums are for persons working at non-union shops, or at less than journey level.

3 The median average is the middle rate when the results are listed from lowest to highest. These numbers should be viewed in the context of the minimums and maximums specified, and the rate of response.

4 Not all persons working in this category are under the Guild's jurisdiction.

5 Minimums shown are from the first year of the 2012-2015 CBA. The minimums have since increased as of August 4, 2013.

Animation Guild Local 839 IATSE
1105 N. Hollywood Way
Burbank, CA 91505-2528

First Class Mail
U. S. Postage Paid
Permit 25
North Hollywood, CA

8/2013

Get on the list!

If you're a member of the Animation Guild, active or inactive, you ought to be listed - on our e-mail list, that is.

Over 3,000 of our members (active and inactive) use the TAG mailing list to keep up with events and matters of interest. And we use the list to inform members of job listings, both union and non-union.

We do not accept paid advertising and we do not allow any third parties to have access to our database.

To get on the list, go to animationguild.org/email-list. You should get an acknowledgement within one business day.

So send us your e-mail address, and get listed!

Upcoming contract holidays:

Labor Day (September 2)
Thanksgiving and the day after
(November 28 and 29)
Christmas (December 25)

Save your pay stubs ... and *check them!*

You may have noticed us saying this in the *Peg-Board* from time to time, but it's more than just a slogan. It's important for every member to save their pay stubs, for a variety of reasons.

If you are having deductions taken from your pay into the Animation Guild's 401(k) Plan, it's a good idea to check your pay stubs regularly to **make sure the contributions are continuing**. This is especially true if you have switched employers, or if you work for a company that pays through a payroll service and you have switched projects or started a new season.

If there's any dispute with your employer about your rate of pay, overtime, etc., your pay stubs are your proof of what you are (or are not) being paid. Your pay stubs can also be used to compute your hours for the purposes of determining eligibility for health insurance, or if there is a discrepancy with the Health Plan's records. And pay stubs are the easiest proof of employment for CSATTF tuition reimbursement.

If you can't produce your stubs, it makes it a lot more difficult for us to help you.