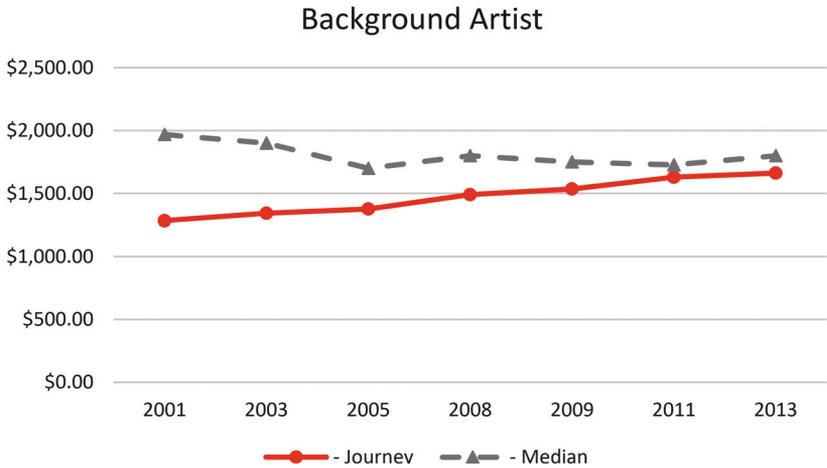


# Pegboard

ANIMATION GUILD AND AFFILIATED ELECTRONIC AND GRAPHIC ARTS  
Los Angeles, California, June 2015 Vol. 44, Nº. 06

## WAGES OVER THE YEARS



As has been mentioned over the past few issues, this year marks the end of the triennial entertainment union contract cycle and all of the entertainment unions (Screen Actors Guild - American Federation of Television and Radio Artists (SAG-AFTRA), Directors Guild of America (DGA), Writers Guild of America (WGA), IATSE, and the Basic Craft Unions (Teamsters, Local No. 399, the International Brotherhood of Electrical Workers, Local No. 40, Plumbers and Pipe Fitters, Local No. 78, Studio Utility Employees, Local No. 724, and Operative Plasterers and Cement Masons, Local No. 755) have taken turns negotiating subsequent agreements with the Alliance of Motion Picture and Television Producers (AMPTP). The IATSE negotiated the 2015-2018 Hollywood Basic Agreement in April and the Animation Guild Negotiation Committee is scheduled to bargain our collective agreement June 30, 31 and July 1.

Preparing the proposals has necessitated a postponement of the annual Wage Survey. We prefer to mail out the survey forms in June and publish the results in August. In crafting this year's negotiation proposals, we reviewed past surveys to give us a better reference for our job category propositions. What we found was an interesting view of the past fifteen years of Animation in Los Angeles.

*(see **WAGES OVER THE YEARS** on page 3)*

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**THE PEG-BOARD** is published monthly by The Animation Guild and Affiliated  
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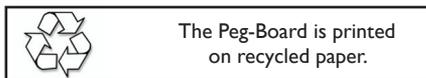
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IATSE LOCAL 839

## WAGES OVER THE YEARS

*(continued from page 1)*

<http://animationguild.org/document/WageSurveyReview.pdf>

The link above points to a small report showing five of our Job Categories and how the journey rate in our agreement, as well as the median wage derived from the submissions to our annual wage survey, have progressed over the time period. What's interesting to note is the different paths these two indicators have taken.

The contract minimums have seen steady gains over the time period as the negotiated wage minimum increases incrementally are introduced over each of the years. However, the median rates have fluctuated depending on the category. Some of this fluctuation can be attributed to how well the membership responded to the wage survey, but the results are still telling.

The Staff Writer, Storyboard Artist and Background Artist categories have all seen median rates fall closer to the wage minimums. The Timing Director median rate seems to have maintained an even delta to the journey rate. The Visual Development median rate fell slightly and then stayed relatively close to \$1,900.00 a week since 2005.

Does the Writer, Storyboard and Background Artist data indicate most of the work reported is being done under our contract terms and members are not bargaining above the wage minimums? Does the Timing Director data point to the leverage the experienced and small talent pool has to negotiate higher wages that we bargain? Could Visual Development be seeing a resurgence in importance?

These are the types of data and questions the Negotiation Committee considers when crafting proposals to take to the AMPTP. As of the writing of this edition, the Committee's final meeting has been scheduled to complete the proposals before going to negotiations. A full report of the proposals and negotiations will be available at the July Membership Meeting, in the next Pegboard and on the TAG Blog.

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# **BOOKMARK THE TAG BLOG**

<http://animationguildblog.blogspot.com>



# Animation In and Around Our Jurisdiction

Steve Kaplan and I have been visiting cartoon studios in Glendale and Burbank. What strikes us is how our fine, entertainment conglomerates are adding shows and expanding studios. To wit:

\* Nickelodeon Cartoon Studios (on Olive Avenue in Burbank) has at last broken ground on its “new state-of-the-art five-story glass structure” on the former site of United Rentals.

\* Warner Bros. Animation has expanded staff into a cluster of trailers on the Warner (formerly Columbia) Ranch, where new, yet-to-be-announced shows are in development. Warner Bros. continues to develop feature-length projects on the main lot with the Warner Animation Group.

\* Sony Pictures Animation in Culver City, located at the Sony ImageWorks campus, also has development in progress.

\* Paramount Animation at Paramount Studios in Hollywood has feature projects in development.

\* DreamWorks Animation recently held a “creative update” at the Alex Theater on Brand Boulevard in Glendale and continues to grow animation staff to meet production deadlines for its Netflix series. DWA TV is now a wee bit cramped at its Central Avenue site; staffers for one of the newer shows has located to the Riverside Building on the main Flower Street campus.

\* DreamWorks Animation Feature unit is under-staffed in various departments after its latest round of layoffs. DWA also announced earlier (<http://839iat.se/j-reitment-dwa>) that Jason Reitman will be directing an animated feature, making him the second live-action director to helm an animated feature on the campus. (*Rob Minkoff was the first for “Stuart Little”*).

\* Disney Television Animation (DTVA) has at least three unannounced projects in the works. I keep running across them as I walk around the studio(s). DTVA has also filled up empty cubicles at the Yahoo building as well as the Sonora Ave location.

\* Ed Catmull and John Lasseter held a production update on a Disney soundstage for the feature staff (there's lots of informational screenings/ meetings happening in the East San Fernando Valley, aren't there?)

\* DisneyToon Studio is not extinct, and continues to occupy a corner of the DisneyToon Studio building on Sonora in Glendale. (The majority of the interior space is filled with refugees from the Walt Disney Animation Studio "Hat Building" on Riverside Drive in Burbank.)

\* Marvel Animation has two super hero series going -- one at its Glendale studio and one at Prospect Avenue studio owned by Diz Co. in Hollywood. (Spiderman, a third Marvel property, is being produced by Film Roman on hollywood Way in Burbank.

Television animation continues to be a growth industry in Los Angeles, with new series going into development and many older shows getting orders for new episodes.

Theatrical animation continues to employ large numbers of artists and technicians, but spikes in employment happen when a production deadline is staring Walt Disney Animation Studios (or DreamWorks Animation) in the face. When work is completed, many employees are laid off, and moving over to Sony Imageworks in Culver City is no longer an option since the studio has moved its production crew north to Vancouver and copious free money.

- Steve Hulett

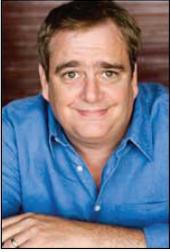
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## ARE YOU ON THE EMAIL LIST?

The Animation Guild Email List is reserved for members only and the quickest way to get the latest news and offerings we distribute. Members can now customize which emails are received in order to reduce or expand the amount of messages you get. Don't miss the latest job postings, Gallery 839 announcements or union news! Sign up at:

<https://animationguild.org/about-the-guild/email-list/>



We recently sent out a survey asking for you, the members, to help us prioritize several suggested proposals for the upcoming contract negotiations with the studios that are currently scheduled for the end of June. (Our current contract expires on July 31<sup>st</sup>.) Along with asking you to tell us which proposals were your highest priorities, we also asked you to leave us comments or suggestions for other proposals. We got several interesting comments and I wanted to address a few of them.

*“I would like to vote for wage minimums in the New Media category, but I am afraid it will hinder the chances of other studios going union.”*

The reality is that “New Media” is no longer new, and is a proven moneymaker for the producers. In fact, some projections are that by the end of this year, more advertising dollars will be spent on-line than on broadcast television. We currently have NO MINIMUMS for this work. If we don’t set minimums that are equal to our current broadcast and cable rates we will be institutionalizing permanently lower rates for everyone, because, make no mistake about it, the Internet is going to either converge with or surpass broadcast and cable as a programming source in the near future.

Several people made comments like this one:

*“My number one concern: I HATE tests. It’s a deplorable system that serves neither the test-taker or the test-giver and needs to be eliminated entirely, but at the very least, tests need to be restricted and always be paid.”*

While we will try hard to regulate the lengths of tests in the upcoming negotiations, eliminating them entirely would put our less experienced members at a huge disadvantage in the hiring process. And many of our members who have been show runners or supervising directors believe that tests can serve a purpose. We also need to keep in mind that most tests are created by our own members. We need to self-police the length and complexity of these tests as much as possible.

We also got comments like these:

*“For me, negotiating for higher base pay rates, lower health care cost, and/or more contributions in the IAP are more important than any of the above.”*

*“I’m concerned that half of these pertain largely to story board positions while I know there are MANY other skillsets recognized within the Union. Why is there such a focus on story/writers when more general topics would benefit all members more equally?”*

We assumed everyone was in favor of higher wages, and better health care and pension benefits, which is why we didn’t need to include them in the survey. Our highest priorities will always be the things that benefit the most members; like better schedules and more holidays. The more specific proposals exist because those are the ones that were proposed by members who attended Negotiation Committee meetings. There is one meeting left (June 24<sup>th</sup>) before the negotiations actually begin. I urge anyone with thoughts or concerns to attend.

- Jack Thomas



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All Animation Guild members can now enjoy a 50% discount on training at fxphd – the premiere online training center for vfx, production and post-production tools and techniques. Guild members can purchase per-term, or can commit to the remaining three terms in 2015. This program is open to all members regardless of their membership status with the Guild.

To sign up using the Animation Guild discount, you must first contact Steve Kaplan at [skaplan@animationguild.org](mailto:skaplan@animationguild.org) and indicate your interest. You will be provided further instructions on payment and how to access the fxphd site using the Guild discount.



Members can participate in the Animation Guild’s Digital Tutors group account for \$133 per year. Since comparable Digital Tutors annual subscriptions that include reference and project files sell to the general public for almost \$590, this is an incredible savings for Local 839 members. Unlike the CSATTF Training Grant, this opportunity is open to all Guild members regardless of your membership status.

Send an email to Steve Kaplan at [skaplan@animationguild.org](mailto:skaplan@animationguild.org) and put “I Want Digital Tutors” as the subject. You will receive instructions on how to make your payment as well as what information you need to provide.



Illustration ©Patrick J. Rodriguez

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# This Month in History

by Tom Sito

June 1, 1939 - SUPERMAN- Joe Seigel and Jerry Shuster, two aspiring cartoonists in High School, create a character called “Superman”. Being Jewish kids, they read about the Nazi racial concept of the Aryan Superman and wanted to show a Superman that could be on the American side. On this day, they sell all the rights to their characters to Detective Comics (D.C.) for \$130.

June 1, 1931 - 48 year old Swiss artist Albert Hurter joins the Disney staff, giving cartoons like Snow White a more Germanic storybook look. He creates a new type of job at the studio, the Inspirational Sketch Artist. Today, they're called Vis-Dev artists.

June 2, 1973 - London animator Richard Williams closes down his Soho studio for a month so his staff could be lectured by Hollywood animation legends Art Babbitt, Chuck Jones and Ken Harris.

June 3, 1964 - Hanna & Barbera's first feature *Hey There, It's Yogi Bear* premieres.

June 4, 1938 - The Walt Disney Studio holds the crew party to celebrate the success of Snow White. The young artists, released of tension and filled with booze, swap bedrooms and gallop horses through the Hotel Norconian. Walt and Roy flee the scene for fear of bad publicity.

June 6, 1982 - The film *Star Trek II: The Wrath of Khan* premieres. Besides starring Ricardo Montalban as “the badguy with the great pectorals”, the movie features the Genesis Effect. This one minute sequence was a landmark of computer graphics effects. Done by the Lucas Graphics Group, who four years later would break off and become Pixar.

June 6, 1984 - In Moscow, 29 year old mathematics Professor Alexey Pajitnov invents the game Tetris.

June 7, 2002 - Disney's *Kim Possible* premieres.

June 8, 1946 - Bob Clampett's cartoon *Kitty Kornered*, the first Sylvester the Cat cartoon, airs.

June 9, 1934 - Walt Disney short, *The Little Wise Hen*, introduces Donald Duck.

June 9, 2006 - Pixar's *Cars* opens.

June 10, 1995 - 110,000 people jam Central Park in New York to see Disney's *Pocahontas*. It's the largest audience ever to attend a single movie premiere.

June 11, 1984 - Wall Street corporate raider Saul Steinberg announces he intends to target the ailing Walt Disney Company for takeover. Disney CEO Ron Miller pays him \$23 million to make him go away. The Disney shareholders, outraged at this payment of "greenmail", demanded Miller's resignation. This is exactly what Roy Disney had hoped would happen.

June 11, 1993 - Steven Spielberg's *Jurassic Park* opens. The film sets a box office record for the time of \$931 million. The production started with modelers and puppeteers planning to create the dinosaurs with clay and beeswax. But after seeing tests using the new 3D CGI - computer graphic imaging, Steven ordered ILM to do it digitally. *Jurassic Park* marks the digital takeover of Hollywood and set the standard for future VFX.

June 12, 1999 - Disney's *Tarzan* premieres.

June 15, 1994 - Disney's *The Lion King* premieres.

June 16, 1902 - A musical play of L Frank Baum's fantasy story *The Wizard of Oz* premieres at Chicago's Grand Opera House.

June 16, 1955 - Disney's *Lady and the Tramp* premieres.

June 16, 1960 - Alfred Hitchcock's thriller *Psycho* premieres.

June 18, 2010 - Pixar's *Toy Story III* opens.

June 19, 1954 - Bugs Bunny short *Devil May Hare* debuts featuring the first showing of the Tasmanian Devil.

June 19, 1998 - Disney's *Mulan* premieres.

June 20, 1941 - Walt Disney's *The Reluctant Dragon* opens while striking cartoonist's picket the Pantages Theater in Hollywood. Police actually have to close part of Hollywood Blvd. out of concern for what the rampaging animators might do.

June 21, 1988 - *Who Framed Roger Rabbit?* premieres at Radio City Music Hall.

June 21, 2002 - Disney's *Lilo & Stitch* premieres.

(see *THIS MONTH IN ANIMATION HISTORY* on page 12)

## THIS MONTH IN ANIMATION HISTORY

(continued from page 11)

June 22, 1342 – According to JRR Tolkeins' *The Hobbit*, Bilbo Baggins returns to his home at the Shire with the one true ring.

June 22, 1977 - Disney's *The Rescuers* premieres featuring the last work of animator Milt Kahl.

June 23, 1989 - Disney's Roger Rabbit short *Tummy Trouble* premieres with *Honey I Shrank the Kids* featuring animated titles by Kroyer Films.

June 25, 1934 - Young artist Milt Kahl's first day at Walt Disney Studios. It was said he was the first artist to ever show Walt a real portfolio of drawings to get hired.

June 25, 1997 - Disney's *Hercules* premieres.

June 26, 1926 - From his London flat, John Logie Baird invents television.

June 29, 1936 - Pope Pius X publishes an encyclical warning of the evils of Motion Pictures. "They glorify Lust and Lascivious behavior."

June 29, 2007- Pixar's *Ratatouille* premieres.

June 30, 1933 - A group of actors meet in secret at Frank (the Wizard of Oz) Morgan's house and form the Screen Actors Guild. They needed secrecy because studios threatened to blacklist anyone who so much as breathed the word "Union". Among the founding members attending that night meeting are James Cagney, Groucho Marx, Joan Crawford, Franchot Tone, Frederic March, Robert Montgomery and Boris Karloff.

June 30, 1999 - *South Park: Bigger, Longer, Uncut* opens.

**Birthdays:** Lotte Reiniger, Dick Huemer, John Dykstra, Gary Trousdale, Maurice Sendak, Gustave Courbet, Richard Sherman, Tim Allen, Cliff Edwards (the voice of Jiminy Cricket), Pete Burness, Oskar Fischinger, Phil Harris (voice of Baloo), Alex Toth, Ricky Gervais, Woolie Reitherman, Katherine Beaumont (the voice of Alice in *Alice in Wonderland* and Wendy in *Peter Pan*), Mel Brooks, Ray Harryhausen, Lena Horne



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## Division of Powerhouse Animation Studios signs with The Animation Guild

BURBANK, CA (May 21, 2015)— Powerhaus Animation, LLC, a division of Powerhouse Animation Studios, Inc. in Austin, TX, is now a signatory to The Animation Guild, a local union of the International Alliance of Theatrical Stage Employees, Moving Picture Technicians, Artists and Allied Crafts of the United States, Its Territories and Canada (IATSE).

With headquarters in Austin, TX, Powerhouse Animation Studios, Inc. recently celebrated its 14<sup>th</sup> anniversary on April 1, after a year of tremendous success and expansion. Powerhouse has grown from a staff of five in 2001 to a full-service creative agency with nearly 50 employees in 2015, and has broadened both their capabilities and client base considerably. The rapid growth prompted the decision for an additional office in Burbank as well as an expansion in its current headquarters.

Powerhaus Animation, LLC looks forward to enjoying the numerous benefits encompassed within their membership in The Animation Guild.

Powerhouse CEO and co-founder, Brad Graeber states, "We are excited to have Powerhaus Animation become a Signatory with IATSE 839, and hope that this will give our Austin-based team at Powerhouse Animation more opportunities to work with some of the great talent based in Los Angeles."

For more information, visit <http://www.powerhouseanimation.com>.

###

### **About Powerhouse Animation Studios, Inc.**

Powerhouse Animation Studios is a full service creative agency specializing in traditional 2d animation. Founded in 2001, Powerhouse has produced over 5000 minutes of animation, and has worked on a wide variety of projects in entertainment, advertising, video games, and education. Powerhouse has worked with such iconic properties as Mickey Mouse, DC and Marvel characters, and the Looney Tunes. Known for being a creative partner and collaborator, Powerhouse regularly works with clients such as Disney, Sony, Nickelodeon, and Warner Bros.

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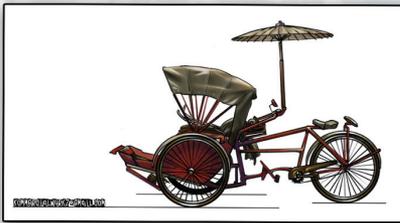
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Do you have something you'd like to see in our publication? Send your ideas or requests to [pegboard@animationguild.org](mailto:pegboard@animationguild.org), or ask Steve Hulett or Steve Kaplan the next time you see them at the studio.

# Gallery 839 July 2015 Show



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