

# Pegboard

ANIMATION GUILD AND AFFILIATED ELECTRONIC AND GRAPHIC ARTS

Los Angeles, California, March 2016

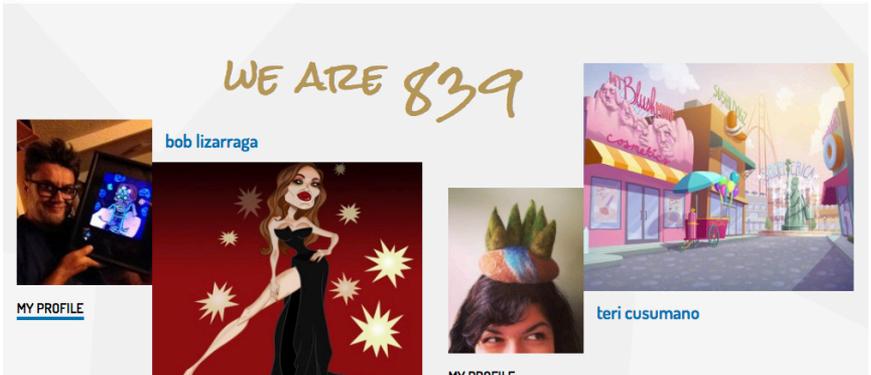
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the animation guild |

Representing animation artists, writers and technicians since 1952.

IATSE LOCAL 839



## HAVE YOU CREATED YOUR MEMBER PROFILE?

The membership profiles were created to highlight the artistic superlatives of our members and show that, together, the members **are** the Guild.

Member Profiles are open to all members regardless of your current membership status. In the profile, members are encouraged to add examples of their artwork, list the job categories that pertain to your skills and add links to email addresses, social media profiles, websites, blogs and demo reels. Finally, you can indicate if you're available for work or freelance, or if not, indicate a day that you will be. These profiles are searchable by potential employers and therefore could help you find work!

Go to <http://animationguild.org/member-application/>, fill out the form and submit it for review. Once your membership has been confirmed, you will be able to log back in and add all of your pertinent information and even opt-in to be included in the highlighted profiles on the homepage of our site!

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**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 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 \$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.  
 .....



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OUR NEXT:

# GENERAL MEMBERSHIP MEETING

**Tuesday March 29th**

**6:30 Pizza**

**7:00 Call to Order**

Agenda:

Animation Directors

State of the Industry

401(k) Pension Plan Updates

*Giveaway: Apple iPad Mini\* !!*

\*Active and newly inducted members only. Members on withdrawal, on suspension or Financial Core are not eligible to win.

1105 N. Hollywood Way, Burbank



Voice your  
opinion!

## FROM THE PRESIDENT, JACK THOMAS

### SO YOU'RE WORKING NON-UNION

The Animation Guild, unlike other entertainment industry unions does NOT have a rule against working on non-union productions. We take as a given, that most of our members would prefer to work in “union shops” where they have the protection of the union against unfair wages and hours while continuing to accrue qualifying hours for health care and pension benefits. Of course, that’s not always possible so the question arises – what should you do when you take a non-union job?



It really depends on the length of the assignment. If you are only doing a few weeks of work, then negotiate the highest rate you can and do the gig. However, if you are hired on for an extended period, like say – and I am just pulling a random example out of the air – an entire season of an Adult Swim show - then it would serve you and your fellow artists’ interests to consider signing union representation cards, so that the Animation Guild can organize your production. If you have any questions about how to do this call the union and ask for Steve. He’ll get right on it.

Just because you take a job in a non union shop doesn’t mean it has to stay non-union. All the studios (union and non-union) are stretched thin trying to find good artists. It’s time to use that leverage! It’s time to get you the wages and benefits you deserve. Make the call.

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## Contract Holidays in 2016

Good Friday (March 25)  
- *NOT Dreamworks and Nickelodeon*  
Memorial Day (May 30)  
Independence Day (July 4)

Your employer may schedule other days off; contact your supervisor or human resources department for details.

## IN MEMORIAM

This month we celebrate:

**Kevin Donoghue** passed away on February 3, 2016. He worked at Bakshi Productions as a Color Key Artist and at Walt Disney Feature Animation in the Layout Department.

\*

**Robert Inman** passed away on February 1, 2016. He began his Union career working as a Background Artist at UPA Pictures in 1961. During his career he worked at Format Productions, Sutherland Productions, Krantz, Chuck Jones Productions and Hanna-Barbera.

\*

**Michael Docherty** passed away on January 19, 2016. During his Union career, he worked for New World Animation and Adelaide Productions as a Storyboard Artist.

\*

**John Walker, Sr.** passed away on February 7, 2016 at the age of 93. He originally joined the Union back in 1952, the year the Union was chartered. During his long career as an Animator and Director, he worked for many studios, including Disney, Hanna-Barbera, Marvel, Bakshi, UPA, Fred Calvert and others.

## ACROSS THE BOARD: STORY CORRECTION

In a past edition of the Pegboard, we posted about an anonymous source's account of their storyboarding position at Warner Brothers Animation.

Warner Brothers Animation has reached out to us and told us that their work-week is based on a 40 hour week.

The take away, everyone should look at, read, and understand their contracts before they sign them, and know studio policies before they work any kind of overtime.

## FROM THE BUSINESS REP, STEVE HULETT



### FROM THE OLD MAILBAG

Or what passes for a mailbag. Today that mainly takes the form of an e-mail inbox. But anyway, we received this:

*Hi Steve.*

*I read your article in the last peg board and it may be a little difficult to believe, but I agreed with almost all of it. There is a virus going around (Especially in TV animation) called unpaid overtime and deficient schedule. I am with you 100% that no artist should be asked to, or feel like they need to do this. The problem I have found is that the artists are still afraid to say anything about it and are bullied if they do. This is where I feel the union needs to step in. This problem is not in one or two studios, but in all of them. This is where we need our union to take the lead so that artists who are still afraid to rock the boat can follow.*

*The other problem that I have seen is that in "unwritten" agreements, the artists weeks are not 40 hours but 56 to 60. How is that possible if the agreement in the CBA was 40? If the union is to be strong then the union needs to lead. Not on an individual by individual basis but as a whole. The artists are still terrified. Even those of us begging them to stick to a 40 hour schedule can't convince them. So it has to come from somewhere else. If the guild thinks these artists are going to come to them...well you're waaaay out of touch with the people who pay the dues.*

*I'm sorry to point out that a great number of the guilds members pay their dues but never show up for a meeting or cast a vote. They pay them because they feel like they have to. If you truly believe in what you wrote then please look into the 40 hour thing and start there so the artist have a leg to stand on. After that we can talk about all the scheduling and pay issues that are being avoided by the studios. The union should be a constant companion to the artists. Day in. Day out. For a long time now the artists and the union had no power at all. Now that is changing but the artists still don't see it. Stand up. Make them see it and not in a newsletter or meeting that no one reads or goes to. Be in the face of the studios. If you lead, they are chomping at the bit to follow. ....*

Here was my response:

*Hi (Blanked Out),*

*This was a topic of discussion at the last exec board meeting. One of the board members said he knows live-action crews that always exit at five or six p.m. on the dot, and nobody hangs around. Forty is forty. And the live-action crew members all work as a unit. And when camera shuts down, no further work gets done. Simple.*

*For animation, where everybody works independently in their cubes or at home, it's more complicated. I've spent twenty-five years policing the contract and here's what I know: Artists who are fast can (usually) get the work done in forty. Everybody else works extra hours for free because they're concerned about being cut if they ask for OT. Other artists want to make extra fancy boards (I know some of these at various studios) and work weekends for free. Other artists are in studios eleven hours a day, but they spend three hours shooting the shit, watching YouTube videos in the cubicle, etc.*

*I'm aware of a lot of the stuff that's going on. I'm also aware that it's difficult to police because artists take work home on their thumb drives and work there. A lot of people tell me that fear of layoff makes them work free OT, even though I get calls from studios these days complaining that they can't find "decent board artists." (I've pointed all this out at General Membership meetings. The response is: "Yeah, well we're still worried.")*

*And you are absolutely right that the union should lead. That the union needs to step in. But understand that the union ain't just Steve Hulett running around to the studios (even though Steve does a lot of that). The union is EVERYBODY in it. The union is EVERYBODY making sure that people fill out their time cards (legal documents) accurately, making sure that other artists ask for overtime when they need it. Because the union isn't Hulett or some fat guy in bib overalls with UNION stenciled across his wide backside. It's the people inside of the Animation Guild, all the folks who don't show up for meetings, who forget to pay their dues, and also the people who HAVE read the contract and DO send in the wage survey and do volunteer as shop stewards.*

*I can tell you that there are departments in studios that DO NOT do free overtime. I can also tell you that there are departments down the hall in the same studio that do tons of free OT because the artists are frightened about getting laid off if they don't hit the schedule. Here's the joke: Nobody from*

**FROM THE BUSINESS REP**  
(continued on page 8)

## FROM THE BUSINESS REP

(continued from page 7)

*either department gets laid off ... because the studio NEEDS all of them.*

*I could go on, but we both know how the industry works. But if there's something here that I'm missing, if you can tell me what you want me specifically to do to get artists from staying late and taking work home, then write me back how I should make the union lead, and I'll do it. Honestly. I've been working to get people to stop doing free work since 1990, and haven't figured out a solution yet. I've lectured members about it, gone to studios late at night and caught people working (and they tell me they're "getting paid" when we both know they're lying), I've harangued people at their desks, written articles and blog posts about the problem, and the free work still seems to keep happening.*

*But if you've got a plan, please tell it to me. I'm always eager to learn. And I'm happy to try new stuff.*

In case I sound a wee bit dour up above, let me say that there are numerous artists who stand up for themselves, who talk with their peers, who push back when a supervisor asks them to "push the hours out to the next day at straight time," and who do not take work home to perform free labor. But many still feel under the gun. The way to alleviate the tension and pain is to

...

- 1) Communicate with each other.
- 2) Call the Guild office to let us know what the problem is.
- 3) Know that in unity (and this means getting the assistance of the Guild and fellow artists) there is strength.

## BOOKMARK THE JOB EMAIL ARCHIVE!

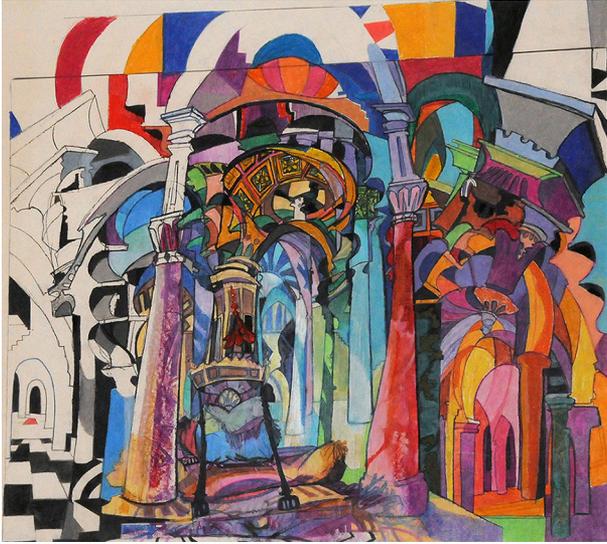
Accidentally delete that email with the latest job posting? Did you hear about a posting and not get a copy in your Inbox? Now there's a way you can review the latest job posts that have been sent out:

<https://animationguild.org/about-the-guild/jobs-post-archive/>

Thanks to the latest features in MailChimp, the bulk email program we use, this archive will feature the latest job emails we've posted to the membership for both union and non-union work.

# GALLERY 839

## APRIL SHOW



WALT PEREGOY SHOW AT THE ANIMATION GUILD

### **I DRAW LIKE I TALK: THE ART OF WALT PEREGOY**

Walt Peregoy (1925 - 2015) shared his singular talent and avant-garde approach to animation with several studios but he is probably most well-known for his work on Disney's 101 Dalmatians (released in 1961). His background styling on that movie and other Disney animated features including Sleeping Beauty and Sword In the Stone, and the featurettes, The Saga of Windwagon Smith and Paul Bunyan, was a radical departure from the status quo. Walt was also a prolific artist after-hours and created drawings, paintings and sculpture in his studio at his home in Encino. Walt always said, "I draw like I talk", and his salty, irascible commentary is audible in much of his artwork.

**Please join us for the show's reception at Gallery 839 on  
Friday, April 1st, from 6 p.m. to 9 p.m.**

## NEW MEMBER PAMPHLETS

One of the main reasons I stepped up as an Executive Board Member for the Union was to really represent and look after the interests of those who are newer to TAG.



All the time at Nickelodeon, I see resentment build in new members when their first interaction with the Union is their initiation fee. Many of these new hires are just entering the industry from college, and don't have previous experience with the Union and why they have to join it. Frequently I am approached, and these new members ask me 20 questions.

*Do I have to pay this fee?*

*Why should I care?*

*What does the Union do for me?*

I believe this is a common occurrence at all the studios, so I made a plan. Along with the help of a few other awesome and motivated people, we created a pamphlet. Over the past few months, we composed a document with common questions, real broad descriptions of how the union works, and really tried to address the issues new hires think of first.

With the intention of mailing this document out with the initiation fees, I truly hope we can inform our new hires about the importance of the Animation Guild. I want everyone to really appreciate the collective power our union possesses and understand that, with more information, we are all more prepared to look ahead.

I know New Member Pamphlets may not be the most exciting thing ever, but if you ask any new hire if it is something they would want, its a resounding yes. Small progress is still progress.

### **Suggest Articles for The Pegboard!**

If you would like to submit any articles to be published in future Pegboards, please reach out to us at [pegboard@animationguild.org](mailto:pegboard@animationguild.org).

# SAVE THE DATE

## SCREEN CARTOONISTS' GOLF TOURNAMENT

**Saturday... May 14, 2016  
Hansen Dam Golf Course**

**It's in nearby San Fernando. Tee Off start at 10 am.  
All people in Cartoon Studios ... Producers, Artists,  
Management, Contractors are considered eligible  
members and may invite guests.**

**Approximate cost per player is \$100 and includes Golf  
round, cart, post round meal, cash prizes for winners.**

**Perpetual trophies for winning members - Gross.. Net..  
Calloway.**

**For entry info call Dave Brain 818 426 3178 or  
Lyn Mantta ( at TAG ) 818 845 7500**

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