

Pegboard

ANIMATION GUILD AND AFFILIATED ELECTRONIC AND GRAPHIC ARTS

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PARTICIPATE IN THE 2016 WAGE SURVEY



The time has come to process our annual wage survey. This survey is our way of checking to see where rates of pay have been over the last year, and report that to you for your use during your wage negotiations with your employers.

This survey is for Animation Guild members only. In order to submit the survey, you have to provide your name, your email address and the last four numbers of your Social Security number. This information will only be used to ensure that all submissions are from members and to protect against duplicate submissions. No respondents names will be attached or associated with any data in the final tally. Any submissions from non-members will not be counted in the final tally.

IT IS VERY IMPORTANT THAT ALL MEMBERS PARTICIPATE IN THIS SURVEY!!

Writers, artists and technicians, both in traditional animation and CG, whether employed or unemployed, should participate to give us the most accurate possible statistics of wages in the industry. Low participation results in inaccurate or misleading results. We're interested in hearing from you whether you're earning more, less or the same than you did in the past.

We are making the survey forms available on-line to help increase the survey participation by the membership by making it easier to submit the forms. TAG members will also be receiving the forms in the mail. Members should only submit their information once, either here or by returning the forms in the pre-paid envelope included in the package.

This is information that the producers already have at their disposal. By participating in this survey, you allow yourself and your fellow Guild members to negotiate with employers on equal footing.

<http://animationguild.org/wage-survey-2016/>

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IATSE LOCAL 839

OUR NEXT:

GENERAL MEMBERSHIP MEETING

Tuesday July 26th

6:30 Pizza

7:00 Call to Order

Agenda:

New Media

Studio Tests

Uncompensated OT

Production Schedules

Piece Work

Animatics

Giveaway: Apple iPad Mini !!*

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

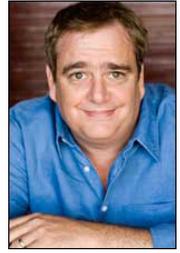
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CALL FOR TESTS

839 is redoubling its efforts to stop unreasonable job testing, but we need your help. When you receive a test for any job from a studio, please take a minute and forward the test to us as well. The more information we have, the more we can help everyone. Email shulett@animationguild.org, with "Sample Test" in the subject line.

FROM THE PRESIDENT, JACK THOMAS

HERE IS THE DREAM



You've been offered a storyboarding position on a new media project at Disbroworks at a salary of \$1500 a week. You look the line producer straight in the eye and say "but I know that you pay people with my experience \$2300 a week. That's what I want."

The line producer says something about it being new media and it pays less. But you know that is not true. You know the average pay for new media at Disbroworks is \$2300. The line producer ups the offer to \$1800. But warns you that "that is as high as they can go. "

You laugh for a long time (on the inside) and then you sympathize with the line producer's plight. You throw in that you know they are hiring over at Cartooner Brothers and Nick Draft, and they pay \$2100 and \$2500 respectively, so it must be hard for Disbroworks to get good people when they are paying so little. You start to stand up to leave.

The line producer begins to froth at the mouth at the prospect of losing a good board artist in this tight job market. Like a good car salesman, they suddenly realize they could "move some numbers around" to get you that \$2300 a week. Welcome aboard.

This doesn't have to be a dream. You'll notice that this year's wage survey has a few new questions aimed at making it a more useful negotiation tool for you in the future. You will be able to search a database of salaries by position, experience and studio when all the results are in.

Of course, this only will work if people actually complete the survey. So please, go to the union website and do it now. It should take you less than two minutes to complete. While we need to know who you are to log you into the survey, no personal data is linked to your actual survey answers.

Fill out the wage survey. Help your fellow members. Help yourself. Knowledge is power.

CRAFT MEETINGS!

We are announcing our 2016 Craft Meeting schedule. These are meetings where common job categories can get together and talk about issues they face specifically.

Times and dates subject to change. Please watch your emails.

Board artists and revisionists
Tuesday, 7 p.m. August 16

Timing directors
Tuesday, 7 p.m., August 23

Designers, background artists
Tuesday, 7 p.m., August 30

CG/2d Animators, modelers and tech directors
Tuesday, 7 p.m., September 13

Writers
Tuesday, 7 p.m., September 20

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.

FROM THE BUSINESS REP, STEVE HULETT CHANGE

Whether you think change is a net positive or negative, change happens. And change will be coming to the Animation Guild this Fall and Winter.



I will be retiring as your business representative as of December 6th. I will also be leaving the Animation Guild's executive board after 33 years. (I served as Guild Vice-President from 1983 to 1986, then served as a board member until 1989 when I became Business Representative).

Jack Thomas, our Guild President, will also be stepping down and leaving the board. And a number of long-serving officers and board members will be departing as well, which means the Animation Guild will have more empty chairs to fill than at any time in recent memory.

So here's my pitch to any active, qualified member reading this: If you want the animation industry to get better and stronger, if you want the artists, writers and technicians working in it to be more fairly compensated for their work and treated in more enlightened ways, if you believe the industry can be made better from top to bottom, then come to the General Membership Meeting on Tuesday September 27th, and throw your hat in the ring. Run for an Animation Guild office.

"That sounds real good, Steve, but I don't know a damn thing about serving on the Guild's executive board! Or being an officer!"

Experience has its place, but it's not a prerequisite. When I came to the Guild's General Membership meeting back when Reagan was President, I had no idea anybody was going to nominate me for Vice President or anything else. I had been to three union meetings in my life, and barely knew where the union hall was. I was pretty much a blank slate (putting it kindly) as regards union politics. But I got myself elected, started serving as the new Veep, and learned.

And I found out, as President Emeritus Tom Sito once said: "It's the most challenging job you'll ever love." I served on Guild trial boards, I weighed in on workplace conditions, and I got a glimpse, via the executive board, of how studios not named Walt Disney Productions actually operated. (Until I was on the board, I worked in a pretty cloistered environment inside the Mouse House and didn't really understand a lot of workplace issues).

Today, your Guild's executive board formulates Guild policy, helps negotiate contracts, weighs in on grievances against studios, and (in short) has a bird's eye view of what's happening in a part of the entertainment industry that has never been larger, more profitable, or more influential than right now.

So what do the jobs of various Guild officers and board members entail?

If you're **BUSINESS REPRESENTATIVE**, you're a full-time, paid employee of the Guild. You run the Guild office and supervise Guild staff. You pretty much steer the Animation Guild (with the Guild President as your co-captain) and work with the board to make policy. You file grievances on behalf of members and chair negotiations with the studios. You serve as a member of the Executive Board

If you are the **PRESIDENT**, you collaborate with the Business Representative on Guild matters. You preside at membership and executive board meetings, you're an ex officio member of all TAG committees

EXECUTIVE BOARD MEMBERS have general supervision of the affairs of the guild. They decide on matters referred to them by the Business Representative or the membership, and investigate complaints brought to them by the membership or the Business Representative.

(Section Seven of the Animation Guild's Constitution -- pages 14 through 23 -- explains all these positions -- and others -- in greater detail, but the above gives you the broad brush strokes.)

The Animation Guild has never been larger, more robust, or more prosperous than it is right now. Members in their fifties and sixties have been running TAG for years; now is the time for younger members to step up and mold the Animation Guild into the organization they want it to be.

BOOKMARK THE TAG BLOG

<http://animationguildblog.blogspot.com>

**ELECTION NOMINATIONS ARE AT THE SEPTEMBER
GENERAL MEMBERSHIP MEETING!**

FROM THE EDITOR, LAURA HOHMAN MY TIME ON THE EXECUTIVE BOARD

Sometime last year, one of the Executive Board members resigned and I was invited to fill the open position. My time on the Board has greatly changed how I view the Union and the way it functions.



So some may ask, *what does the Executive Board (EBoard) do?*

Well, we meet the first Tuesday of every month. There is free food, and then we usually have a 3 hour long meeting discussing various union issues. We vote on operational concerns, we pitch new ideas to the President and Business Rep, we also bring up concerns we may see around the studios.

Do I need to know a lot about the Union to be a part of it?

Nope! In fact, its nice to have new opinions and viewpoints in the EBoard. We shoot to have it as well rounded as possible, but frankly, it isn't right now. That can all change. Though I fully feel that you will learn a lot more about it once you start going to monthly meetings.

Why should I care? The Union doesn't really affect me.

I feel this is the most important question. Nominations for positions are coming up in September.

This year we have over half the EBoard not running again, as well as all the Board elects not running as well (Pres, Vice Pres, etc). This is fairly unprecedented. The future of the Union truly depends on who steps up and takes the reins of leadership. We can do a lot with this opportunity for fresh voices. Reversely, if the wrong people, aka those who don't have your personal interests in their minds, you can be left with a Union you no longer agree with. The only way to get the change you want, is to become involved.

Overall, being on the Eboard has been a great experience. I will admit I've had my own frustrations, arguments, and opposite opinions of some of the decisions, but having the opportunity to vote makes all the difference. I have decided to run again in this upcoming election. I want to affect my future, and the future of TAG, not have others decide the important stuff without me.

IN MEMORIAM

Computer artist, animator, and technical director **ANDREA LOSCH** passed away April 25 th 2016 from complications while fighting a severe lung infection. After trying different careers, she went back to school and entered computer graphics in the late 1980s. She worked in visual effects first as an instructor at Symbolics, then at Video Image, Boss Films, ILM, and Imageworks, on films such as Alien 3, Batman Returns (her penguins were one of the first examples of CGI herd animation in motion pictures), Fire in the Sky, Tall Tale, and Speed. She had a love of, and talent for, particle system effects, flocking, and later, cloth dynamics and hair and fur simulation. She moved to Disney Feature Animation in 1995 and spent 14 years there, working on Fantasia 2000, Tarzan, Atlantis, The Little Match Girl, Treasure Planet, Kangaroo Jack, Brother Bear, and Bolt, with spells at Warner Bros on Looney Tunes: Back in Action, and in video games. After Disney she worked at Imageworks on Cloudy with a Chance of Meatballs, IMD on A Christmas Carol, and Dreamworks Animation on The Croods, and Puss in Boots and Kung Fu Panda shorts. Later, she worked at Nickelodeon and then freelanced on many pre-viz and post-viz projects, including Warcraft, Avengers: Age of Ultron, and Ant Man. Her last project was 3D effects and lighting on The Belko Experiment. Andrea was a familiar figure in the computer animation industry around LA for more than 25 years with her distinctive red curls and cheerful, positive, attitude. She was a pioneer and helped blaze a trail for other women in the industry. She is survived by husband Paul and adult children Christopher and Sarah.

MARIE BOUGHAMER passed away on May 27, 2016. She worked as a cel painter and color modelist for Hanna-Barbara, Filmation, Disney and other studios around town.



the animation guild |

Representing animation artists, writers and technicians since 1952.

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chris robertson



[MY PROFILE](#)



frank guthrie

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This Month in History

by Tom Sito

July 1, 1941- THE FIRST TV COMMERCIAL -During the live coverage of a Brooklyn Dodgers-Philadelphia Phillies baseball game the first FCC sanctioned television commercial aired. It was for the Bulova Watch Company.

July 1, 1970- Hanna Barbera's attempt to revive the adult primetime animated series with "Where's Huddles?" It lasted one season.

July 2, 1982- Don Bluth's The Secret of Nimh premiered.

July 2, 1986- Walt Disney's The Great Mouse Detective released in theaters.

July 4, 1905- Los Angeles developer Abbott Kinney had broke with his partners over the plans for the Santa Monica Pleasure Pier. He moved down the coast to some marshy wetlands and built a new community with canals, lagoons and gondolas. VENICE California opened on July 4th. In 1925 the City of LA got rid of most of the canals and gondolas. Venice went on to be a seaside mecca for beatniks, hippies, weightlifters like young Arnold Schwarzenegger and VFX houses.

July 4, 1956- MIT's TX-1 Whirlwind computer added an adapted typewriter keyboard to enter data. The first computer keyboard.

July 5, 1934- The San Francisco General Strike- 100,000 San Franciscans refuse to go to work in a spontaneous demonstration to protest Governor Frank Merriam's use of the National Guard to shoot striking longshoremen on the Embarcadero. The third largest city in the U.S. was completely paralyzed. Gov Merriam declared martial law but the tanks in the street were helpless. On the 5th day San Franciscans all went back to work.

July 6, 1957- Chuck Jones short "What's Opera, Doc?" debuted.

July 8, 1982- Disney's TRON premiered.

July 9, 1993- Industrial Light & Magic completed its transition to digital technology by shutting down its Anderson Optical Printer. The Optical Printer system of mattes had been the way VFX had been done since 1909, but the Digital Revolution had changed everything.

July 13, 1925- Walt Disney and Lillian Bounds marry. Lillian was one of the first female animation ink & paint artists.

July 17, 1955- Disneyland opened.

July 17, 1968- George Dunning's The Yellow Submarine featuring the Beatles premiered in London.

July 17, 1999- Studio Ghibli's My Neighbors The Yamadas premiered.

July 18, 1939- MGM tried a sneak preview of the film The Wizard of Oz. Afterward they debated cutting the song Somewhere Over the Rainbow as slowing down the pace. Finally they decided to leave it in. The film debuted in August to wild success and acclaim.

July 20, 1973- Bruce Lee died of a cerebral edema one month before his last film Enter the Dragon premiered. The handsome martial arts star single-handedly made Kung Fu a national craze and the Kung-Fu film a regular in world movie theaters.

July 21, 1954- The Fellowship of the Ring, first book of J.R.R. Tolkein's The Lord of the Rings, first published. Fellow author C.S. Lewis said the book "came forth like thunder on a summers day."

July 22, 1989- Nintendo released the Gameboy.

July 23, 2004- Two armed men enter the Munch Museum in Norway and stole Edvard Munch's masterpiece The Scream. It was recovered with some water damage in 2007.

July 25, 1943- The Birth of L.A. Smog! A newspaper headline from this date mentioned a 'gas attack' of exhaust and haze that reduced visibility to three short blocks.

July 25, 1984- The Lucasfilm Graphics Group (later Pixar) released their first short The Adventures of Andre and Wally B.

July 25, 1951- CBS conducts the first broadcast of color television. NBC made color TV popular in the mid 1960's.

July 26, 1951- Charlie Chaplin driven into exile by anti communist red-baiters.

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: **NO GALLERY SHOW THIS MONTH!** :
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: **The gallery will be closed for renovation this month. Time** :
: **for some fresh paint on them walls!** :
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