

Pegboard

ANIMATION GUILD AND AFFILIATED ELECTRONIC AND GRAPHIC ARTS

Los Angeles, California, September 2016

Vol. 45, Nº 9

IF YOU CARE, NOW IS THE TIME TO GET INVOLVED

If you aren't aware of the Nominations at the September General Membership Meeting later this month, you hopefully are now. We are trying our best to get this information out to every member possible.

At this meeting, we will have the nominations for the next election cycle of the union, and for the first time in many years, most of the current group in "power" will not be running again. (I say power loosely because we are a guild, so our power is collective, not centered in a single person or committee).

If you can choose one meeting to attend this whole year, it should be this one. The future of the guild will be decided based on the voices we have leading TAG in the coming years. Decide carefully and really think about the type of future you want for the union, and essentially, the industry.

I talk to a lot of members who are unsure of the power of TAG and feel no want or need to be more involved. If you love animation and see yourself in this business as a career until you retire (or atleast hope for that scenario), what happens with the union going forward directly impacts you. What deals we can hash out with the studios in 2018 will affect everything; we are all ramping for what we know will be an influential year.

In 2018, tackling New Media, realistic rates, job categories, paid storyboard testing... those could all be issues we fight for. Though deciding who will be representing us as the faces of the union, as the voices for the 4000 who are working in the studios, is very serious since those people will be there in the negotiating room doing their best to bargain for the things they feel passionate about.

If you don't believe anyone else has the same concerns as you moving forward, or you want to see some other type of representation on the Executive Board or Executive Committee, run for an office position.

Be the change; That is all any of us can do going forward. If you can't find someone you would like to toss your hat behind, run yourself, and make the best case for actions you want to see become policies. All of our concerns are legitimate, because this guild represents each and every one of us.

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

CRAFT MEETINGS RECAP #1

STORYBOARD ARTISTS, REVISIONISTS

The night of August 16th, one hundred and thirty artists packed the upstairs meeting hall of the Animation Guild to discuss the state of the animation industry, finer points of the contract, and how professional lives can be made better inside studio walls.

One year into the 2015-2018 contract, there are 3750 people at signator studios. Staffing levels continue to be robust, and board supervisors at some studios continue to say it's difficult to hire and hang onto seasoned talent.

Disney Television Animation is doing some restructuring, and outsourcing some shows to Rough Draft (recently signed to a contract), Wild Canary, and Robin Red Breast/Titmouse in Hollywood.

New Media (Streaming Video On Demand and other internet-delivered content) will be one of the major negotiating items during 2018 contract negotiations. A number of new artists are working below minimum wage rates because their jobs happen to be under the New Media sideletter, and none of the New Media productions reach budgetary tiers that trigger higher minimums.

The Business Representative noted that the sideletter in the 2015-2018 contract reflects live action budgets that are considerably higher than TV animation budgets. But the sideletter is almost identical to other New Media sideletters, and one size doesn't really fit all, but that's what we've got.

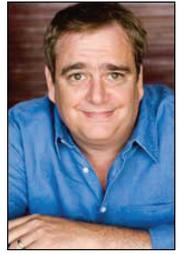
Studio tests have been a hot button topic at recent General Membership Meetings. A Guild Testing Abuse Committee has been created and is reviewing a sample studio test. It's recommended that the test be no longer than thirty panels with ten of those panels being "clean-ups". It recommended a 72-hour turnaround time for each test. The committee is now waiting to hear back from the studio on its proposal.

Uncompensated Overtime. The biz rep said that uncomped o.t. has been a long-term problem. Artists continue to work free extra hours because production deadlines are too tight and a number of artists are perfectionists regarding their work. Several veteran board artists said that individuals need to stop working free o.t. and speak to production when schedules can't be met. Too many employees do uncomped work because they're frightened of blowing a deadline.

It was pointed out that artists need to communicate how much work they can get done in forty hours, and work looser where necessary. Several artists said that

(see RECAP #1 on page 9)

FROM THE PRESIDENT, JACK THOMAS **IT'S DUE TIME**



Last month, the Executive Board unanimously passed a motion to recommend that our guild's dues be raised \$25 a years for the next four years. This would be TAG's first dues increase since 1984. I am guessing that a large percentage of you reading this weren't even born in 1984 or if you were, you are too young to remember that that was also the year Apple introduced something called the Macintosh computer.

It's 32 years later and it's time to consider raising dues again. The reason I say, "consider" raising dues is because the Executive Board can't raise the dues. Only the membership can. At the next general membership meeting on September 27th, when we will be nominating new officers and board members, we will also be voting for, or against, the dues increase.

Here are some facts you need to know when you consider how to vote.

1. TAG is in good financial shape. We are not recommending this increase because we are teetering on the brink of bankruptcy. The huge influx of new members in the past three years and their initiation fees has kept our balance sheet strong.
2. The reason for the dues increase is that we believe our members deserve better service. We have fallen way behind the times. Our membership database software is from the 1980's. We have no full time employee trying to organize non-union productions. None of our key personnel has any back up. If they are out sick or on vacation there is no one to take their place. And a single Business Representative is no longer sufficient to police the studios on behalf of our ever-growing membership. Our staff works hard, but they need help.
3. Our union is woefully understaffed compared to other IATSE locals. Basically, we have five full time employees just like we did in 1984. But in 1984 we had 1226 dues paying members. Today we have 4097 dues paying members and initiates. For comparison purposes, IATSE Local 80 has 3300 members and 14 employees. Local 695 has half our membership and 12 employees. Local 800 has 2200 members and 23 employees.
4. We keep less than half the money we collect in dues. 80% of our members pay the maximum dues rate; \$440 a year. Of that amount we only keep \$209. The rest goes primarily to our parent union, IATSE. Smaller amounts go to the California Labor Federation and the LA Labor Federation. Your dues bill has

(see IT'S DUE TIME on page 10)

CRAFT MEETINGS RECAP #2

TIMING DIRECTORS, ANIMATION CHECKERS

At the craft meeting on August 23rd, the Business Representative reviewed current employment (now north of 3500 staff and freelance employees) and the numbers of shows in work at different studios.

Footage rates, part of the contract for the first time, were discussed at length. The current rate of \$3.35/foot was thought too low by many, especially if lip assignments are included as part of the job. It was also pointed out that action shows with casts of thousands took more time to do than two-character comedy shows. The current rate will be in effect for 12 months, at which time the footage rate will rise to \$3.45/foot.

Directors thought there should be proposals to revise the footage rate in the 2018 contract negotiations, and also revise weekly and daily wage rates. It was noted that the footage rate for timing had been \$3 per foot for twenty years, and that reported Pension and Health Contribution hours were “all over the map”, with some freelance animation directors being paid 20 hours for a week’s work. Under the current contract, for every 100 feet of freelance animation timing, 8 hours of health and pension contributions are provided to the Motion Picture Industry Pension and Health Plan.

There was discussion about animatics, how the slugging of boards has been supplanted by animatics. The only show being done without animatics is “Samurai Jack”.

It was felt that freelancers should make more than staff animation directors, incentivizing studios to being animation directors in-house. The Business Representative noted that the Guild negotiates wage floors, not ceilings, and directors, board artists, designers are free to negotiate above the minimum rates. No freelance board artists work at the unit rate minimums because no studio used them. Freelance directors could budget the time spent on assigned footage. Discussion of quantity vs. quality; some attendees thought that it was important to maintain quality to keep the work in Los Angeles. Almost all directors attending were working. The Business Representative said he knew of few directors who weren’t working either staff or freelance.

This was a major change from five years ago, when there was far less work and many directors weren’t employed. Cartoon Network, which has many successful shows, uses timing directors on almost all its productions and most enjoy solid ratings. Many in the room attributed the success of CN’s timed shows to more timing work at other studios.

Animation checkers are under pressure to work uncompensated overtime, which continues to be an issue on various shows at different studios for many classifications.

CRAFT MEETINGS RECAP. #3

DESIGNERS, LAYOUT, BG ARTISTS, COLOR STYLISTS

Members were urged to attend the September 27, 2016 General Membership Meeting, as there will be discussion and vote by the membership on TAG's future dues structure. There will also be nominations for board members and officers of the local, and approximately half of the board will be departing, including the Business Representative, President, Recording Secretary and several board members.

There were questions about the duties of officers and board members, also election procedures. The Business Representative described the roles of various Guild officers, who was eligible, and how and when the vote would take place (detailed in TAG's Constitution and by-laws, pp. 10-20).

Review of the 2015-2018 Agreement -- One Year In -- The Guild disavowed piece-work for designers, layout and background artists in the 2012 negotiations; a few studios still assign piece work to freelancers, but the rule is: freelancers are paid for work at the daily rate, with a four-hour minimum call.

Work at most studios is robust, TAG has received continuing complaints from supervisors that they have difficulty staffing shows with experienced people. The Guild has record-high employment which will likely continue for the foreseeable future.

New Media -- The Business Representative reported that the 839 New Media sideletter, (Sideletter N -- pp 99-113) which allows production work for Subscription Video On Demand and other work delivered over the internet, to be paid below contract minimums. The largest employer using the New Media sideletter continues to be DreamWorks Animation TV, which pays employees new to the industry below contract rates. At this point, other studios aren't employing many individuals under the sideletter, but it continues to be a concern. New Media will be one of the major contract issues when the sideletter is renegotiated in 2018.

Studio Tests -- There were lengthy discussions regarding studio testing. Members reported that some studios are asking for 2-3 layout designs plus color backgrounds from the designs, and that these tests take 3 or more days to complete. (The test length is considered by the Guild to be abusive). Many employed veterans are refusing to take tests. The Business Representative reported that he's told some studios tests are becoming counter-productive because talented, experienced artists won't take them and so studios self-limit the pool of job applicants.

Uncompensated Overtime -- Many design and layout artists reported tight schedules that were impossible to meet in forty hours of work. The Business Representative and several artists said it's important to communicate with other artists on a show's team, compare work-loads and time needed to complete assignments.

(see RECAP #3 on page 8)

ANIMATION GUILD **GALLERY 839's** FRIDAY **OCT. 7TH**
SHOW
 FROM PETER GULLERUD
 HANNA BARBERA
 DISNEY FEATURES
 & WARNER BROS. FEATURES
 VETERAN
 OPENING
6-9PM

Welcome to Heaven

GALLERY 839
 1105 North Hollywood Way
 Burbank, CA 91505
 The Animation Guild - Local 839 - IATSE
 Free Refreshments
 Free art DVD by Gullerud
 Free art PG poster (limited to first 25 guests)

LIVE 'TRANCE
MUSIC FROM
UZIMA
 (Peter Gullerud & Bruce Woodside)

(818) 845-7500

Come and join us for our October Gallery show!

**Welcome to Heaven
 by Peter Gullerud**

**Opening Reception October 7th, 6-9 pm at the 839
 Gallery for the opening with mostly oil and acrylic
 paintings of Gullerud's unique "Surranimal" pieces;
 animals, mixed with his surrealist style.**

Peter Gullerud started in animation at Hanna Barbera in 1979. He worked as an inbetweener for Saturday morning cartoon shows. Later he was hired to do the same for special effects at Walt Disney Features. There, he worked into character animation and then visual development. After a decade at Disney, he moved on to Warner Brothers Feature Animation in the same capacity of visual development. He currently freelances.

FROM RECAP #3

(continued from page 4)

Studios sometimes use the fastest artists as the standard for the amount of work required.

Several veterans reported when they ask for overtime they get it (although there is some resistance). Production assistants and coordinators are as uptight about confrontation as artists. Members said it was important to share information with co-workers, to build team solidarity, and to communicate with production about how much work can be done in a given period. When a show is overlong and the number of designs/backgrounds required cannot be met within a forty-hour schedule, artists need to communicate that overtime or a longer work schedule will be needed. (Some half-hour episodes are more labor intensive than others).

Production Schedules -- Members said that some production schedules are unrealistic. (See uncompensated overtime, above). Veteran artists pointed out that uncompensated work taken home or done in-studio by artists 1) undermines their co-workers and 2) gives studio management a false idea of how long it takes to complete tasks. Some veteran artists will continue to do uncompensated overtime, but it's important to build team spirit and discourage free o.t. wherever possible.

ARTISTS NEEDED FOR 2017 ANIMATION GUILD CALENDAR!

Vice President **KAREN CARNEGIE JOHNSON** is ready to put the 2017 Animation Guild calendar together and is interested in hearing from members who would like to have their work featured in the edition.

Anyone interested should provide the following information to Karen in an email (kcjohnson@rocketmail.com):

- * A link to your Animation Guild Member Profile section (instructions on creating profile below)
- * Your three preferred months to be featured (*we'll do our best to accommodate*)

If you haven't created your profile yet, you can do so by going 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 examples of your work, your pertinent contact and social media information and even opt-in to be included in the highlighted profiles on the homepage of our site!

who are somewhat slower than the norm continue to be employed because talent remains at a premium in the Los Angeles labor marketplace.

Several artists stated it was important for story crews to communicate among themselves and share information. Exchanging work-load info about different shows in a TAG 839 private Facebook page operated by members was noted as a good way for artists to know how much work was expected (and done) on various TV series. Many Production Schedules are tight and unreasonable because production managers have a distorted idea about how much work can be done on a forty-hour basis because of uncompensated overtime. Several artists said a culture and community needs to be built that can push back on free work being done.

Freelance Work. The business agent and two executive board members reviewed the Unit Rate Wages in the Collective Bargaining Agreement (pages 76-79). All three noted that the minimum wage rates are low and no studios use them. The bigger problem are the Pension and Health contribution hours are low, although they were raised 30-35% in the last contract negotiation.

Questions were asked about daily minimum wage rates vs. weekly minimum wage rates. The business agent said that daily rates are 117.719% above weekly rates, 10% of which is a premium, while 7.719% constitutes vacation and holiday pay.

Animatics were discussed. The business agent emphasized that animatics work is under the jurisdiction of the Editors Guild, not the Animation Guild. The biz rep said that the Editors have filed a grievance against Cartoon Network over animatics, and under which guild's jurisdiction it should be placed. Several Warner Bros. Animation artists said that Warners has them doing animatics work. The business representative stated he'd reported this to the Editors Guild. It was noted that many board artists do animatics where the Editors Guild has no contract. The biz rep said artists should charge for the time they do animatics because it's important they be compensated for their time. One board artist said that since employees are asked to be layout artists, storyboard artists, writers and animatics editors, they should be paid for each of those jobs. The business agent said if the extra work puts them into overtime as storyboarders, they should charge overtime for it.

There was general agreement that members need to push on issues that could become bargaining proposals in 2018.

FROM IT'S DUE TIME

(continued from page 4)

gone up since 1984 but NONE of that money has stayed here, it has all gone straight to IATSE.

5. If we had just adjusted that \$209 for inflation each year since 1984, TAG would be receiving \$485 a year from each member. However we are asking for a four year phased-in dues increase to only \$309 for our portion of your dues.

6. Our dues are extremely low compared to other IATSE locals. Take, for example the Art directors (Local 800) their minimum dues of \$520 a year is higher than our maximum dues. And their maximum dues rate is almost four times as high as ours; \$1640 a year.

Please know that none of your officers or executive board members want to raise the dues, but all of us do want our Union to be a first rate operation. That is why we have proposed this increase. I look forward to hearing everyone's thoughts at the next membership meeting in September.

IN MEMORIAM

• **DAVID O'DAY** passed away on August 27, 2016. He worked as a Layout and Storyboard artist at Hanna-Barbera, Filmation, Warner Bros. as well as other studios. Outside of the animation industry, he had a long career as a technical illustrator.

• **JANET REA** passed away on August 26, 2016. She worked as a Xerox Processor at Disney Feature Animation from 1972 until 1990.

• **ALBERTO DOSE** passed away on April 5, 2016. He spent most of his animation career working for Klasky Csupo on The Rugrats, The Wild Thornberrys, Duckman and All Grown Up. He also worked at Crest Animation.

Upcoming Contract Holidays

Thanksgiving and the day after (November 24 and 25)
Christmas (December 25)

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

OUR NEXT:

GENERAL MEMBERSHIP MEETING

Tuesday, September 27th
6:30 Pizza
7:00 Call to Order

Agenda:

NOMINATIONS OF ANIMATION GUILD OFFICERS
AND EXECUTIVE BOARD MEMBERS

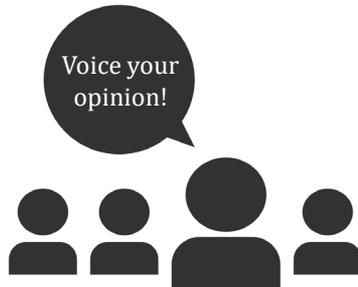
POTENTIAL DUES INCREASE

Review and Summary of Guild Craft Meetings

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



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