



Pegboard



ANIMATION GUILD AND AFFILIATED ELECTRONIC AND GRAPHIC ARTS

Los Angeles, California, April 2017

Vol. 46, N° 4

IATSE BRINGS ITS ROADSHOW TO THE ANIMATION GUILD

Members invited to attend and learn Why Unions Still Matter

The Animation Guild is holding an Open House from noon to 5pm on Saturday, April 22nd. Members (and their families and plus ones) are invited to attend the event, where they can meet the Guild's hard-working staff in person, explore a range of programs, services and benefits available to them, and learn more about what it means to be part of a labor union. Our featured event is IATSE's Roadshow – Why Unions Still Matter, a history of the IATSE's part in the country's labor movement and a stirring explanation of how and why the country has historically succeeded when its workers and communities benefit from standing together in solidarity.

You are part of a labor union – the only labor union in the world representing the animators, artists, technicians and writers who make cartoons. Many of you are new to the union and are learning about labor issues for the first time. Even some of our old timers get through their lives without having to think much about how the union benefits them, which is good in a way because it means that we've done a decent job bargaining collectively with our employers to secure good working conditions, fair pay and treatment, and a solid package of health and pension benefits.

But times are changing for workers in this industry and across the country. Right To Work laws have dealt damaging blows to labor unions and unfortunately there is a widespread attitude in the United States that unions have had their day, are hurtful to the economy or are just downright bad. Last year's election shows that a large part of the population is unhappy about the way things are going for them and people all over the political spectrum can agree that it's not going well in general for the little guys, the working stiffs or those of us who weren't born with a silver spoon in our mouths.

Let me say it again: You are part of a labor union. If you don't know what that means . . . if you grew up thinking that labor unions are bad . . . if you don't know what a labor union IS . . . heck, if you're just mad about the way things are going in the world right now, then please come and see

TAG OPEN HOUSE

(continued on page 3)

IN THIS ISSUE

Open House At The Animation Guild 1
From The President: The Art Babbitt Appreciation Society 4
From The Business Rep: How Holiday Pay Works..... 8
In Memoriam 11
MPTF Is Here For You 12
Screen Cartoonists Golf Tournament 13
May Gallery Show 14
General Membership Meeting 15

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

pegboard@animationguild.org * www.animationguild.org

PRESIDENT
Laura Hohman

BUSINESS REPRESENTATIVE
Jason MacLeod

VICE-PRESIDENT
Karen Carnegie Johnson

RECORDING SECRETARY
Paula Spence

SERGEANT-AT-ARMS
Robert St. Pierre

PEG-BOARD EDITOR
Paula Spence

EXECUTIVE BOARD

Lisa Anderson * Bronwen Barry * David Chlystek * Bill Flores
Cathy Jones * Steve Kaplan * Jason Mayer
Jeanette Moreno King * Candice Stephenson * Dave Thomas * David Woo

TRUSTEES

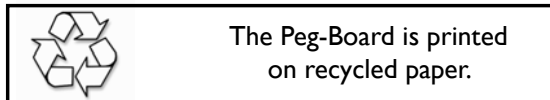
Bronwen Barry * David Chlystek * Jeanette Moreno King

SHOP STEWARDS

Greg Colton (Fox Animation) * Daniel Duncan (Marvel) * Daniel Elson (Cartoon Network)
Ray Leong (Dreamworks TV) * Larry Smith (Simpsons) * Caitlin Elise Willis (Robin Red Breast)

All contents © 2017 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 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.



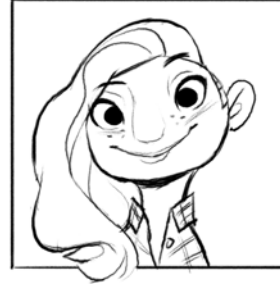
the Roadshow – Why Unions Still Matter. You will walk away from it with a new appreciation for labor unions in general, for the value of your membership in the Animation Guild, and for your own important role in the industry, in the community, in the union, in the country and in the world. Yes, it's that good.

The Open House starts at 12 pm and IATSE's Roadshow is the first on our slate of presentations upstairs in Hulett Hall. If you want to secure a spot and see the whole show, please plan on arriving by noon – seating is limited! If you arrive later, you'll still be able to catch our other presentations: Tom Sitos' history of the Animation Guild, an overview of our pension and health benefits with MPI (in case you missed the general membership meeting in March) and an introduction to the Motion Picture & Television Fund and their programs and services. Imagine learning something amazing AND useful on a Saturday afternoon!

But that's not all! Also on hand: our beloved Animation Guild staff. See where the folks who take care of us work and ask them questions in person; they know everything! We'll also have representatives from MPI there, fresh from a morning Retirement Planning Seminar at Pickwick Gardens, to answer questions about your health and pension benefits and offer advice for retirement planning. You can learn more about our 401(k) plan and sign up on the spot. Providence St Joseph will be there to offer tips for health and wellness in the workplace, including ergonomics and blood pressure checks. OptumHealth will be there to share information on their Live and Work Well program (mental health and stress management). You can score some sweet Animation Guild merchandise at our TAG Swag Pop-Up Shop and get something even sweeter at our bake sale fundraiser to benefit MPTF. That's right: The Guild's executive board and office staff are making desserts in exchange for donations to the Fund that offers all of us safety and security when we most need it.

There's even more planned, including a TV Academy booth where our very own Animation Peer Group governors will answer questions about the Emmys, plus a visit from the Alegria Food Truck in the early afternoon . . . but we're running out of space and this issue of the Pegboard is jam packed with other important information. If you haven't visited the Guild offices in a while, if you're new to the union, if you want to find out more about the programs, services and benefits available to you as a member of the Animation Guild, please come to the Open House on Saturday, April 22nd. And for an energizing, informative boost to your psyche, get there by noon to see IATSE's Roadshow – Why Unions Still Matter. You will be able to do mental jiu jitsu at your next holiday dinner with family and your anti-union great uncle will never know what hit him!

FROM THE PRESIDENT
LAURA HOHMAN



When I attended the Officer Institute Training in Vancouver last year, I had the opportunity to meet up with some of the local animation community.

Post-Sausage Party madness, there has been a fairly large effort by Vancouver animators to unionize, and one of their options is IATSE. I thought it was a great chance to mingle, promote the pro-union message, and learn a bit more about Canadian productions.

I know there is resentment in Los Angeles, and in the Guild, about work going to Canada. After meeting with this group and hearing what they are going through, I felt strongly that they should have the opportunity to tell you their side of the story as well.

Here is an article by the Vancouver animation group, who call themselves “The Art Babbitt Appreciation Society.”

**ENOUGH IS ENOUGH:
AN INSIDE LOOK AT VANCOUVER ANIMATION**

There’s no doubt about it, the Vancouver animation industry is booming. With government tax credits and a weak Canadian dollar, more and more work gets sent north of the border. Studios have trouble filling all the positions, and those of us who have proven our talent are highly sought after. Sounds wonderful, doesn’t it? With tons of opportunities and endless amounts of work, how bad could things be?

By now, the news of how animators on Nitrogen’s Sausage Party were treated has made headlines worldwide. It has been met with shock and alarm outside of the local industry, but here in Vancouver, the reaction has been decidedly mixed. Some of us met the news with dismay and a resolve to stay away from Nitrogen. From others the response was: “So what?”

“Why are THEY complaining? This happens everywhere in Vancouver. What makes THEM so special?”

“Unpaid overtime? That’s just part of learning the pipeline. It happens on every production.”

“Those workers were lazy. If they had just worked harder, that never would have happened to them.”

Like any industry, the Vancouver animation industry has many issues. One of the worst is the prevailing attitude that we, as

individual workers, are responsible for our own mistreatment. Many of our problems are shrugged off as personal failings, rather than what they are, the result of illegal employment practices.

If an artist has to work 10 hour days for three weeks to reach a deadline? They aren't working hard enough, they aren't fast enough, or they aren't good enough. The length of the deadlines or the workloads are never challenged, and the company and the production are never held accountable. Many studios pre-fill timesheets rather than record the actual hours worked. Certain studios require you to sign these misleading timesheets in order to receive your paycheque, making us complicit in their fraud. If we were to challenge the studio to be compensated for unpaid overtime, the inaccurate records would show that no overtime was worked. Furthermore, when the next production is scheduled, time is often shaved off the deadlines to save money. There is no accurate record of how many work hours the previous production actually took, and so the pipelines get shorter and shorter, and our workloads get bigger and bigger.

BC Labour Law requires employees to submit a complaint to their employer and attempt to deal with them first. What do you do if your employer is the one you need to complain about? If your employer is making you work unpaid overtime? If they're filling out your timesheets for you? Even if your complaint isn't with your employer specifically, will you be burning a bridge by complaining to them directly? Filing a complaint with the BC Labour Board can take months. Our contracts are short and often last only six to eight months, so by the time the complaint is dealt with, we've likely moved on to a different studio. Blacklisting may be rare, but there is a culture of fear surrounding an artist's reputation in this town. You might not get called back if you aren't willing to play ball. Most of us prefer to put up and shut up.

The pace of the industry is exhausting, and these unsustainable working conditions lead to mass burnout. The largest category of workers in Vancouver animation are new, having only worked in the industry for 1-3 years. There is a steep drop-off at 4-6 years, as many burned out artists leave the industry to work in other sectors, or simply need a break from animation. When accounting for unpaid overtime, many salaries in animation are comparable to retail work, or entry-level service jobs. We often joke that we'd make more money and have more free time if we worked at Starbucks. For highly skilled workers in positions that are in such high demand they often can't be filled, most wages here are depressingly low.

ART BABBITT APPRECIATION SOCIETY

(continued from page 5)

Despite the fact that rents and costs of living in Vancouver continue to rise dramatically, Cost Of Living Adjustment is non-existent in animation (fellow artists give me a puzzled look when I talk about COLA, since they have never heard the term before). In spite of our steeply rising expenses, industry trends show that in the last 15 years, wages have scarcely increased. When one of my supervisors entered animation, he started his first job at \$800 a week. Nearly a decade later, I started my first job at \$850. With the influx of major American projects and soaring studio profits, there should be no excuse for this. However, this is often blamed on the individual artist as well, as a result of poor salary negotiation. If you aren't making enough, it's because you didn't negotiate well, you didn't ask for enough, you didn't know your worth. No one questions the studios that haven't raised their rates in 15 years.

Animation wages are even more suspiciously low when one accounts for BC's generous tax credits. Employing a BC resident entitles a studio to a tax credit of approximately 57% of that employee's wages. An artist who is paid \$800 a week is actually paid only \$344 out of pocket by their employer, yet studios set tiny budgets for their productions and then play the victim. "This is all we can afford to give you," they say, turning out their pockets, meanwhile, one local studio just purchased real estate and built a brand new state-of-the-art studio in downtown Vancouver, a city consistently ranked one of the most expensive real estate markets in the world!

The amount of taxable income being withheld every year from artists in Vancouver by local studios and their billionaire clients, such as Disney and Netflix, must be shocking. All that money leaving the Province, for scant return, puts the future of film subsidies, and thus the entire Vancouver animation industry, on thin ice.

Animation in Vancouver is in a race to the bottom which cannot be sustained over the long haul. Local studios are squeezed between greedy clients who don't care if they run a middling Canadian studio out of business with unreasonable demands, and a tax credit system that may be ripped away if it continues to lose money for the Province. We have world-class talent, entrenched infrastructure, the benefit of a common language and a shared time zone with Los Angeles, but if animation workers here continue to be exploited, the industry will collapse under its own weight. Without a solid base of animation professionals with the financial security to weather fluctuating trade agreements and tax incentives, Vancouver animation may soon vanish altogether.

What artists in Vancouver need to do, for the benefit of ourselves as workers and for the good of the industry as a whole, is to work together. We need to replace the ideas of individualism that keep us blaming ourselves for our stagnant, low wages or for illegal employment practices. These ideas of individualism are plaguing our industry and keeping us from moving forward. We are a diverse group of talented artists with tons of value and potential, and we need to work together to move forward. To stand up for each other and for ourselves to say -- enough is enough. The strength of our industry should not come from an exploited workforce, it should come from the empowerment of artists working hard and being treated fairly. Unionizing is our best chance to do this.

Unionizing now will help ourselves and our industry in so many ways. Artists working for fair wages and reasonable hours will have the time and capital to better themselves as artists, and work on their own creative projects. Artists won't have to face illegal employment practices or meetings with HR or Studio Management alone. We can receive better health care, pension plans, incremental wage increases, training and professional development through the union; the list goes on and on. This won't only benefit the artists, however. Setting wage limits can help put a stop to the "Race To The Bottom" mentality, and possibly save studios from going bankrupt with a budget they can't fulfill. Studios, especially small ones, can save tons of money with a union health plan. The buying power of all the artists in Vancouver is far greater than any one studio.

We need to remember as well that we are more than just artists. We have families, friends, hobbies and goals outside of animation, and our lives should give us the opportunity to pursue these other interests. An artist working 60 hours a week in a very skilled job shouldn't still be struggling to provide for his or her family. Young artists shouldn't worry that they may never be able to afford children. Artists of all ages shouldn't be worried about their health, mental or physical, having such limited time for exercise and eating well. Our lives should be so much more than our work.

The Vancouver Animation Industry is booming, and it is sure to be around for a long time. So Vancouver artists, let's stop working against each other and let's start working for each other. Let's put our strength in the numbers and work together to create an industry that is sustainable for everyone. Let's stand up for each other and say: enough is enough.

-- Artists From The Art Babbitt Appreciation Society

FROM THE BUSINESS REPRESENTATIVE
JASON MACLEOD



HOW HOLIDAY PAY WORKS

If you're working throughout the entire year at the same studio, you are being paid for the nine contract holidays all of our contracts have as they occur. That's pretty straightforward. If you're a 'daily' hire, vacation and holiday pay are baked into your rate - that's part of why 'daily' rates have a premium over 'weekly' rates (See Article 5B of the [TAG Master Agreement](#), page 17). If you're asked to come in and work on a holiday, nearly all our contracts require that you be paid at twice your normal hourly rate (SPA Agreement is the exception).

However, what if you only work part of the year? Did you know that if you are only working for portions of the year, there is a system in place to guarantee you receive the appropriate amount of holiday pay, based on the fraction of the year you worked?

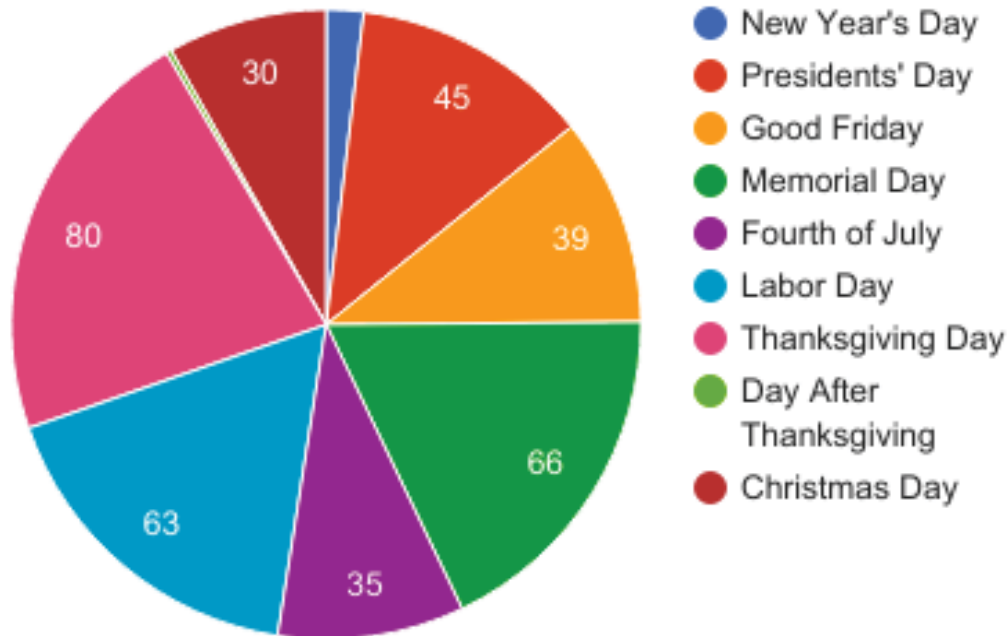
All of our contracts have a provision for calculating holiday pay appropriately when you are only working for part of the year:

- [TAG Master Agreement](#) - Article 6H, Page 20.
- [Nickelodeon Agreement](#) (refers to the TAG Master Agreement) - Article 6H, Page 20.
- [TSL Agreement](#) - Article 6H, Page 10.
- [SPA Agreement](#) - Articles 15B and 17, Pages 11, 14.
- [WAG Agreement](#) - Article 6H, Page 6.

The issue with holidays is that they aren't distributed evenly throughout the year as the chart illustrates (The very thin sliver in the holiday pie chart is the one day between Thanksgiving and the day after Thanksgiving). To make sure that artists working only a portion of the year get the appropriate amount of holiday pay, the procedure for paying out holiday pay is as follows:

During the year, it is likely that you will be paid holiday pay for the holidays that occur during the time you are working there. This will show up on your paystub as 'Holiday Pay'.

Days Between Holidays



At the end of each calendar year, take some time to see if you received all the holiday pay you're entitled to. To see if you're owed any additional holiday pay, you'll need two numbers from your final paystub: 1) the total amount of straight-time pay received, and 2) the total amount of holiday pay received. If you worked for multiple employers during the year, do this for each employer.

Take your total straight-time earnings for the year from your paystub and multiply it by 3.719%. That's how much holiday pay you've earned. Compare that to the amount of holiday pay that your last paystub shows you've received. If the holiday pay you've received is less than the amount you've earned, the studio owes you the balance. If it turns out you received more holiday pay than what the 3.719% calculation shows, don't worry, you do not have to pay anything back.

You need to request this vacation pay from your employer - after March 15th of the year - as per the different sections of the contracts mentioned earlier in the article. If you don't claim it, after June 15th it will be rolled into your Pension account at MPI.

If it sounds confusing, that's because it is more complex than most things. Having your last paystub makes all the difference in figuring

HOW HOLIDAY PAY WORKS

(continued on page 10)

HOW HOLIDAY PAY WORKS

(continued from page 9)

this out, so dig that out. If you can't find it, you can request it from your former employer(s) - [CA state law](#) provides for this.

If you have questions, email us at membership@tag839.org or give the office a call at 818-845-7500. Before you do, locate your last paystub from your employer(s) from 2016. The paystubs are a key piece, and we won't be able to help you much without them. Once you've located them, you're in a position to claim yet another benefit that's provided by your contract.

Yours in solidarity,

Jason

CREATE YOUR MEMBER PROFILE!

Member Profiles are open to all members regardless of your current membership status. You can add examples of your artwork, list the job categories that pertain to your skills and add links to your 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!



See us on Facebook ...
[facebook.com/animationguild](https://www.facebook.com/animationguild)

Twitter ... [@animguild](https://twitter.com/@animguild)

and the TAG Blog ...
animationguildblog.blogspot.com



In Memoriam

Florida D'Ambrosio passed away on January 6, 2017. She started as a cel cleaner and painted at Disney in CAPS. Florida was a sweetheart! She always made huge dishes of wonderful Italian food for the whole Ink & Paint crew to share.

Jack Mendelsohn passed away on January 25, 2017. He is known for his work on Dennis the Menace, Yellow Submarine and Teenage Mutant Ninja Turtles.

Cel Painter and Television Writer **June (Walker) Patterson** passed away February 3 at the age of ninety-seven. From 1938 until 1945, June was employed by the Walt Disney Studio as a Cel Painter. From 1966 until 1968 she worked for Grantray-Lawrence Animation as Story Supervisor on all the Spider-Man (1967-1968 TV Series) episodes and did the Story Adaptation for The Marvel Super Heroes (1966 TV Series) as well!

Richard T. Khim passed away on February 21, 2017. He worked for Hanna-Barbera as a Background Artist from 1964 until the late 1970's.

Roy Wilson passed away on February 28, 2017. He was a storyboard artist and designer with a long career at many studios, including Hanna-Barbera, Loony Toons and Disney.

Betty-May Hicks-Beach passed away on March 9, 2017.

Kurt Conner passed away on March 21, 2017. He was a storyboard artist and illustrator who worked at Ruby Spears, Hanna-Barbera and DIC.

MPTF IS HERE FOR YOU



MPTF

MOTION PICTURE & TELEVISION FUND

As someone who works in the entertainment industry, you know how unpredictable life can be. Working on a movie or show doesn't always mean security for people in the industry and their families, which is why it's so important that **MPTF is always there.**

One of the best-kept secrets in the business, MPTF has been around for 96 years taking care of our entertainment community. By working in the business, you belong to MPTF already – an organization whose motto, **“We take care of our own,”** is as true today as when it was founded.

Here are three of the many ways MPTF can help you and your family:

Insurance Services: Having insurance means peace of mind, and in an industry that goes up and down depending on your job, finding the right plan with reasonable premiums can be overwhelming. MPTF offers competitive insurance options for uninsured industry members and will speak one on one with you to find the best way to keep you and your family covered. All you have to do is **Call (818) 558-4247.**

Elder Connection: A spouse falls and breaks a hip. A parent gets diagnosed with dementia. Crises like these are critical and require immediate answers—and that's where Elder Connection comes in to help senior industry members with free services allowing them to live safely and independently in their own homes. You can reach Elder Connection directly at **(323) 634-3866.**

Emotional and Family Support: Our social workers understand the challenges of a crazy industry with unpredictable employment and work schedules, allow them to help navigate the ups and downs of stress, job loss, caregiving, health issues, and so much more. Get in touch with them by calling **(323) 634-3888.**

MPTF is HERE FOR YOU !!!

Find out more at www.mptf.com, call us toll-free at **(855) 760-MPTF**, or send inquiries to info@mptf.com.

SCREEN CARTOONISTS GOLF TOURNAMENT

Saturday, May 20, 2017
Simi Hills Golf Course

The tournament takes place in nearby Simi Valley and tee off starts at 11 am.

Artists, Producers, Management, Contractors working at local studios are considered eligible members and may invite guests to play.

Cost per player is \$100 and includes golf round, cart, post round barbecue. Cash prizes for winners!

Perpetual trophies for winning teams; winners keep the trophy for the year.

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



ON DISPLAY FROM MAY 5 - 30TH, 2017



TRUTH BE TOLD

OPENING RECEPTION 7-10PM

05.05.2017

A FUNDRAISING GALLERY

**A PORTION OF PROCEEDS DONATED TO
THE CENTER FOR INVESTIGATIVE REPORTING**

PARTICIPATING ARTISTS INCLUDE:

| | | |
|-------------------|------------------|-------------------|
| ADAM LUCAS | IRINEO MARAMBA | MICHAEL FONG |
| ANG SUNG | JACK ROSSI | MICHELLE LIN |
| CATHARINA SUKIMAN | JEFFRY MAZON | MIHO TOMIMASU |
| CIRO NIELI | JERMAINE JOSE | RIE KOGA |
| DYLAN FORMAN | JOCELYN LIANG | SARAH PARTINGTON |
| ELAINE WU | JOSE GARIBALDI | SCOTT KIKUTA |
| ELIZABETH KRESIN | KIMBERLY KNOLL | SUSAN YUNG |
| EMILY TETRI | LANE GARRISON | TANYA MELENDEZ |
| FELIPE SMITH | MARCUS VELAZQUEZ | WAYNE TSAY |
| GLEN MURAKAMI | MAYUMI NOSE | ZESUNG KANG |
| | | ...AND MANY MORE! |

FOR MORE INFORMATION ABOUT THE CENTER FOR INVESTIGATIVE REPORTING VISIT:

www.revealnews.org

Follow us on:



truthbetoldgallery



Truth Be Told Gallery

1105 N. HOLLYWOOD WAY, BURBANK, CA

OUR NEXT:

GENERAL MEMBERSHIP MEETING

Tuesday, May 30th

6:30 Pizza

7:00 Call to Order

The Animation Guild

1105 N. Hollywood Way, Burbank



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

First Class Mail
U. S. Postage Paid
Permit 25
Van Nuys, CA

04/2017