

A Sound Foundation

Dear Writer,

The primary purpose of this annual report is to inform members of the financial status of our Guild, but it also provides us with the opportunity to write to you on a wider range of issues which the Guild has dealt with over the last year.

Last year our attention was overwhelmingly focused on negotiations. On May 4th, 2001, we reached an agreement with the Alliance of Motion Picture and Television Producers (AMPTP), ABC, CBS and NBC that included significant economic and creative improvements without a strike. On June 4th, 2001, our members overwhelmingly ratified the proposed contract with a 92% vote to accept.

The following sections of this annual report should provide you with an overview of members' employment patterns, the results of our negotiations and a brief review of Guild activities.

On the financial front, for the fiscal year just closed on March 31, 2001 (FY 2000-2001), Guild operations ran a net surplus of \$1,304,781. This is largest surplus the Guild has ever enjoyed and is the result of a number of one-time events—many related to the just-completed negotiations. Typically the Guild has enjoyed healthy, but relatively modest, surpluses that have given us the means to effectively pursue the interests of our members. In our budgeting for the upcoming fiscal year, we anticipate we will return to a regime of much more modest surpluses.

What were the one-time events that lead to this unprecedented and probably unique performance? The first of these was a significant unrealized gain on the value of our investments on the order of \$250,000. In other words, we saw a significant increase in the market value of our investment portfolio. Accounting standards require us to recognize that increase as revenue even though we did not see actual cash income. Also, the overwhelming focus of the Guild on the conduct of negotiations last year caused us to defer or reschedule a number of events or initiatives that otherwise would have been pursued in the course of the last fiscal year.

Currently we are in a position of superior financial strength to meet the challenges that may lie ahead of us.

- ◆ A combined Strike Fund and Good and Welfare Fund balance of more than \$10 million.
- ◆ Unrestricted cash reserve of almost \$7 million.
- ◆ A line of credit up to \$4 million.
- ◆ Untapped equity in the Guild headquarters of almost \$5 million.

We will continue to pursue the course of conservative financial management that has characterized the Guild for the past decade.

Continuing with the practice of disclosing reimbursable expenses incurred by your Officers and Board, please be advised of the following. Last fiscal year, the Guild reimbursed the Officers \$1,643 and the Board of Directors \$3,649 for official Guild business. President John Wells incurred no reimbursable expenses. Total reimbursable expenses for Vice-President Daniel Petrie, Jr. and Secretary-Treasurer Michael Mahern totaled \$686 and \$957, respectively.

I would like to thank the members of the Membership-Finance Committee for their deep commitment to the complicated and time-consuming task of managing the Guild's finances—especially vice-chair Cynthia Thompson. I also want to thank Adam Rodman, Patric Verrone and Elias Davis for their dedicated service to this committee. Thanks also go to the staff members who run our Membership and Finance operations: Corrine Tippin (Membership), Alice Lee (Dues), Don Gor (Finance) as well as Paul Nawrocki (Assistant Executive Director).

I trust you will find the information within these pages useful. We pride ourselves on keeping you informed about Guild business, and we hope this *Report to Writers* helps to fulfill that commitment.

Sincerely,

A handwritten signature in black ink, appearing to read "Michael Mahern". The signature is fluid and cursive, with a long horizontal stroke at the end.

Michael Mahern
Secretary-Treasurer

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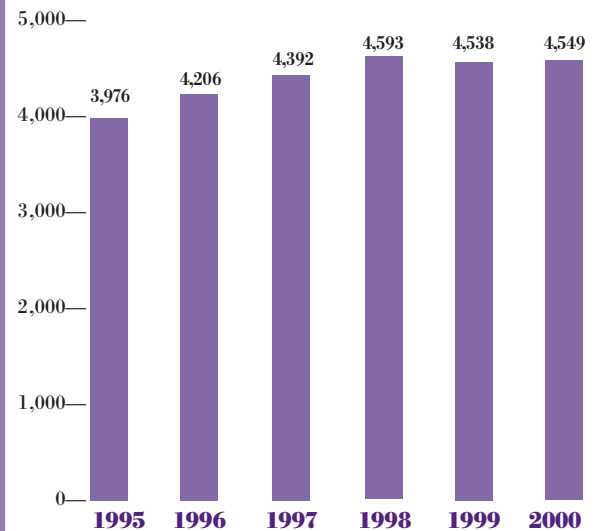
The Marketplace for Film, Television and Other Audio-Visual Writers

For the third year in a row, writing for film and television was a steady-state enterprise in 2000. The employment levels and earnings changed very little. This pattern should change for the current year to reflect the employment speed-up prompted by the possibility of a WGA strike.

The number of WGAw members reporting earnings grew just 0.2% to 4,549 in 2000, a bit shy of the all-time high employment level of 1998. The number of members filing dues declarations with the Guild continued to grow, to 8,968, tightening the employment market a bit, with 50.7% of those filing declarations also reporting income. The employment ratio has been a percentage point or two higher than that in recent years.

Television employment moved up 1.2% to edge out a record level of

NUMBER OF WGAw MEMBERS EMPLOYED



NUMBER OF WGAw MEMBERS EMPLOYED

YEAR	TOTAL EMPLOYED	PERCENT CHANGE	MEMBERS REPORTING	PERCENT CHANGE	PERCENT EMPLOYED
1995	3,976	--	7,917	--	50.2%
1996	4,206	+5.8%	8,164	+3.1%	51.5%
1997	4,392	+4.4%	8,436	+3.3%	52.1%
1998	4,593	+4.6%	8,580	+1.7%	53.5%
1999	4,538	-1.2%	8,808	+2.7%	51.5%
2000	4,549	+0.2%	8,968	+1.8%	50.7%

Source: WGAw records. Note that prior year figures are updated to include late-reported information.

NUMBER OF WRITERS EMPLOYED BY AREA OF WORK

YEAR	TV		SCREEN		PAY-TV		ANIMATION		OTHER	
	NUMBER EMPLOYED	PERCENT CHANGE	NUMBER EMPLOYED	PERCENT CHANGE	NUMBER EMPLOYED	PERCENT CHANGE	NUMBER EMPLOYED	PERCENT CHANGE	NUMBER EMPLOYED	PERCENT CHANGE
1995	2,669	--	1,704	--	170	--	--	--	82	--
1996	2,826	+5.9%	1,799	+5.6%	191	+12.4%	--	--	95	+15.9%
1997	3,010	+6.5%	1,811	+0.7%	190	-0.5%	--	--	73	-23.2%
1998	3,142	+4.4%	1,896	+4.7%	202	+6.3%	40	--	76	+4.1%
1999	3,132	-0.3%	1,852	-2.3%	191	-5.4%	90	+125.0%	78	+2.6%
2000	3,169	+1.2%	1,816	-1.9%	256	+34.0%	120	+33.3%	93	+19.2%

Source: WGAw records. Note: Prior year figures are updated to include late-reported information and that work area figures do not add up to total employment figures due to writers working in more than one work area.

employment of 3,169 writers employed. This is not including the 256 writers employed in pay television, a strong 34.0% increase over the year earlier due to the emergence of series television on HBO and Showtime. Also not counted in those totals were the 120 writers of animated television, up 33.3% due to Guild organizing efforts. (See page 11.)

Screen employment, on the other hand, slumped for the second year in a row, with 1,816 writers employed. Unlike television, which draws growth from the emergence of new broadcast and cable networks, the theatrical film industry does not rapidly respond to new markets with a greater number of films. As a result, employment of writers remains steady, surging in response to studio executive changes and the like, more than market conditions for films.

Earnings patterns varied a bit from the employment patterns. Total earnings for WGAw members under WGA contracts reached a new high of \$773.6 million in 2000, up 3.9% over the \$744.7 million in 1999. In contrast to the employment figures,

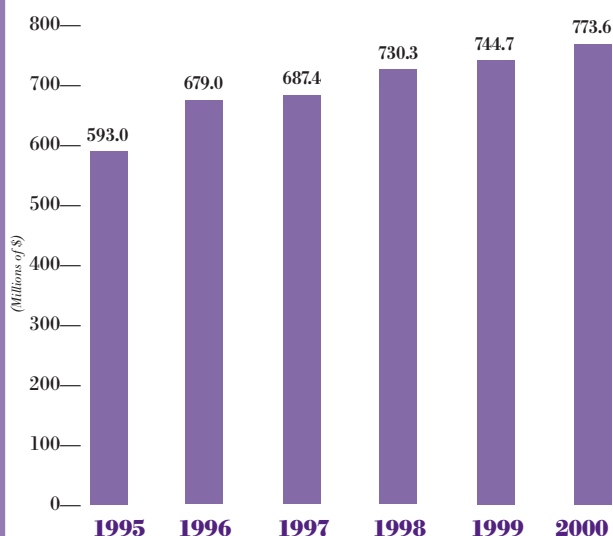
TOTAL EARNINGS UNDER WGAw CONTRACTS

(Millions of \$)

YEAR	TOTAL EARNINGS	PERCENT CHANGE
1995	593.0	--
1996	679.0	+14.5%
1997	687.4	+1.2%
1998	730.3	+6.2%
1999	744.7	+2.0%
2000	773.6	+3.9%

Source: WGAw records. Note: Prior year figures are updated to include late-reported information.

TOTAL EARNINGS UNDER WGAw CONTRACTS



TOTAL EARNINGS UNDER WGAw CONTRACTS BY WORK AREA

(Millions of \$)

YEAR	TV		SCREEN		PAY-TV		ANIMATION		OTHER	
	MILLIONS OF \$	PERCENT CHANGE	MILLIONS OF \$	PERCENT CHANGE	MILLIONS OF \$	PERCENT CHANGE	MILLIONS OF \$	PERCENT CHANGE	MILLIONS OF \$	PERCENT CHANGE
1995	269.4	--	315.9	--	6.3	--	--	--	1.4	--
1996	303.5	+12.7%	365.1	+15.6%	8.4	+33.3%	--	--	2.0	+42.9%
1997	327.1	+7.8%	352.0	-3.6%	6.8	-19.0%	--	--	1.5	-25.0%
1998	352.4	+7.7%	366.1	-4.0%	7.7	+13.2%	2.3	--	1.8	+20.0%
1999	353.7	+0.4%	370.4	+1.2%	8.0	+3.9%	10.7	+365.2%	1.9	+5.6%
2000	361.3	+2.1%	387.6	+4.6%	12.4	+55.0%	10.0	-6.5%	2.3	+21.1%

Source: WGAw records. Note: Prior year figures are updated to include late-reported information.

EARNINGS TRENDS AT DIFFERENT EARNINGS LEVELS (ALL WORK AREAS)

	<i>Lowest paid 25% of working members earned less than</i>		<i>Half the working members earned less or more than</i>		<i>Highest Paid 25% of working members earned more than</i>		<i>Highest Paid 5% of working writers earned more than</i>	
	25TH PERCENTILE	PERCENT CHANGE	MEDIAN	PERCENT CHANGE	75TH PERCENTILE	PERCENT CHANGE	95TH PERCENTILE	PERCENT CHANGE
1995	25,000	--	77,727	--	182,729	--	503,175	--
1996	28,996	+16.0%	89,500	+15.1%	194,388	+6.4%	527,500	+4.8%
1997	25,999	-10.3%	82,500	-7.8%	195,000	+0.3%	502,500	-4.7%
1998	28,537	+9.8%	82,611	+0.1%	198,306	+1.7%	527,500	+5.0%
1999	30,000	+5.1%	86,456	+4.7%	201,920	+1.8%	530,180	+0.5%
2000	30,000	NC	85,000	-1.7%	207,021	+2.5%	575,000	8.5%

Source: WGAw records. Note: Prior year figures are updated to include late-reported information.

this figure was driven higher more by film than television. Screen earnings grew 4.6% to \$387.6 million, splitting Guild-covered earnings almost evenly with the \$383.7 million from the television areas of writing, which were up 3.0% overall, with pay television accounting for the greatest growth.

Individually, writers of higher income did better in 2000. The highest paid 25% of employed writers earned more than \$575,000 each in 2000, an increase of 8.5% in that threshold. Writers in lower pay brackets earned approximately the same as in 1999.

The number of Current Active WGAw members retreated a bit from last year's recent high-water mark—to 8,349 from 8,409—a decline of less than 1%. The more inclusive definition of Post-Current status adopted by the Guild in 1999 continues to add to the number of Post-Current members.

NUMBER OF GUILD MEMBERS BY MEMBERSHIP CATEGORY

	<i>“Active” Status</i>		
	ASSOCIATE	CURRENT	POST-CURRENT
1995	265	7,436	165
1996	314	7,637	186
1997	347	7,825	194
1998	350	7,883	213
1999	396	8,141	247
2000	391	8,409	706
2001	371	8,349	868

Source: WGAw records, April each year. The Guild Constitution now allows members to remain Post-Current status by paying an annual service fee.

Residuals and Foreign Levies

RESIDUALS

Writers received \$179.2 million in residuals in 2000, about the same amount, in total, as was received in 1999. While this was disappointing, it was not unexpected, given that the 1999 figures were more than 20% higher than 1998. Residual collections have grown unevenly in the past as well.

The most significant figure in the 2000 results is the \$16.4 million for foreign television use of television programs. This figure is an alarming 25.1% less than a year earlier. Underlying data indicate that the decline is due to fewer television programs entering foreign distribution. Production levels are not lower, which implies some programs are being held back, perhaps waiting for market conditions to improve. The earliest figures for the year 2001 suggest a rebound. In addition, the uncapping of foreign residuals in the

2001 MBA negotiation will strengthen the financial return to writers for foreign distribution of programs produced from their scripts.

In general, other areas of collections grew along predictable trajectories, given the trends in the reuse of U.S. films and television programs worldwide in the variety of media now available.

FOREIGN COPYRIGHT LEVIES

Ten years, \$10 million. That's the quickest way to sum up the Guild's Foreign Copyright Levies collection program. In its tenth year, the program of collecting authors' copyright royalties netted \$1.4 million in receipts from the collecting societies that gather the funds. The Guild disbursed \$2.5 million, catching up a bit on disbursements. The receipts were low due to irregular timing of receipts. In just the first months of 2001, more than \$2 million has been received, setting up a record year to come.

TOTAL RESIDUALS COLLECTED BY PROGRAM TYPE AND REUSE MARKET

	<i>(Millions of \$)</i>		
	1999	2000	PERCENT CHANGE
TELEVISION PROGRAMS			
Network and Domestic Syndication	59.7	62.2	+4.2%
Foreign Free Television	21.9	16.4	-25.1%
Basic Cable	12.8	13.4	+4.7%
Videocassette/DVD/Pay TV	4.4	3.7	-15.9%
Total Television Program Reuse	98.8	95.7	-3.1%
THEATRICAL FILMS			
Domestic & Foreign Television	22.8	25.9	+13.6%
Videocassette/DVD/Pay TV	53.1	53.6	+0.9%
Total Theatrical Films	75.9	79.5	+4.7%
OTHER RESIDUALS	3.1	4.0	+29.0%
TOTAL RESIDUALS COLLECTED	\$177.8	179.2	+0.8%

Source: WGAw records. Note: Prior year figures are updated to include late-reported information.

Contract Negotiations & Enforcement

On June 4, 2001, members voted overwhelmingly to ratify a new contract with the companies—92% (3,785 votes) voted for the contract, 8% (343 votes) voted against. The contract represents significant strides for writers, both economic and creative.

ECONOMIC PROVISIONS

This year, the WGA made major contract advances that have been sought for years. Fox will be considered a full network after the end of the second year of the contract, and program fees will be paid on Fox shows after the first year. Foreign residuals have been uncapped. Writers will still receive the existing 35% of minimum payment, but in addition, for the first time, after certain money thresholds have been met, writers will also receive 1.2% of distributor's foreign gross (including foreign basic cable) in perpetuity. Residual payments on the "weblets" will be due within 30 days of broadcast (as it is on the networks) after the second year, rather than the current four months.

In addition to an aggregate 20% increase in product made for basic cable (over 13 runs), there will also be a new residuals formula for product made for pay television which will significantly increase residual payments for dramatic programs of a type generally produced for network television.

An additional residual stream has been created if a half-hour series is sold in markets representing 50% or less of U.S. households, which will pay the writer 20% of the applicable minimum for each airing. This airing will not count as a run for other residuals purposes, and the 20% payment will not be credited toward residuals due if the series is sold in more than 50% of the U.S.

In an important achievement, residuals for reuse of film and television product on the Internet have been protected. The pay-television and video-on-demand/ pay-per-view formula of 1.2% of the company's accountable receipts have been confirmed for the reuse of theatrical and television motion pictures via the Internet (and other similar delivery systems) when the viewer pays to see a motion picture for a limited number of viewings or for a limited period of time. For product made directly for the Internet, the company may sign a letter of adherence providing for pension and health contributions on behalf of the writer, payable on the negotiated compensation. Other terms are to be negotiated by the parties.

A payment of \$5,000 will now be payable to the credited writers of theatrical motion pictures, within 30 days of the final determination of credits, for the company's right to exploit the publication rights in the screenplay on the videocassette or DVD. This payment is to be made whether or not the writer is entitled to separated rights and whether or not the company exploits the publication right, and such a publication will not otherwise affect the writer's publication rights (if any).

Reacquisition rights have been improved to allow the writer's two-year window to reacquire to commence at any point between the 5th and 10th year after services conclude, ensuring a full two-year window. In addition, the writer may now reacquire rewrites of material that has been optioned on which the option has lapsed. The writer may commence the two-year reacquisition process on that material from one year after the option lapses to six years after the option lapses. The price is the same as for other reacquisitions.

Each company has also committed to having a meeting once per year with its top creative executives to discuss diversity among writers at that company.

CREATIVE RIGHTS GAINS

In the area of creative rights, the Guild entered into negotiations with several goals, including enhanced participation and visibility of screen and long-form television writers in pre-production, production and post-production. In many respects, the new MBA reflects achievement of those goals with historic gains that lay the groundwork for further advances in the future. For the first time, the MBA contains industry standards for writer-director collaboration. It will now be standard practice that the writer attend the first cast reading and visit the set. Shortly after being assigned, the director will meet with the writer. In episodic television the new MBA acknowledges the important role of directors. Joint WGA-DGA Creative Rights Committees were created to discuss areas of mutual concern. Other cooperative endeavors between the WGA and DGA were agreed upon, including seminars to be scheduled highlighting successful writer-director collaborations.

The 2001 MBA contains new provisions requiring that screen and long-form television writers be listed on call sheets and in staff directories and crew lists. Writers will be invited to attend cast and crew events and to attend the premiere of their films and participate in press junkets. Writers will have increased visibility in press kits, laserdiscs, DVDs, and Web sites because of the inclusion of their filmographies and interviews.

The Negotiating Committee was not able to reach an agreement regarding the "Film By" and other possessive credits although there was serious dialogue on the subject. It was hoped that, short of elimination of the credit, some agreement could be reached that would at least limit the credit to those of the stature of Hitchcock and Lean. Ultimately, the Guild agreed to engage in an industry-wide discussion of the "Film By" and other credit issues, including the proliferation of

producer credits in film and television, the "Created by" and "Developed by" credit and how production executives are accorded writing credit. Those discussions will begin later this year.

The work of the Committee on the Professional Status of Writers will continue this year and other important creative rights issues will be addressed.

OUTREACH MEETINGS

Throughout the negotiations process, thousands of members voiced their opinions about the Guild's economic and creative issues at numerous Town Hall, TV show and neighborhood member meetings conducted by the Member Services Department throughout the Los Angeles area. The meetings were instrumental in ensuring the negotiating committee fairly represented the needs of members in its interactions with the AMPTP and networks. Guild Officers and various members of the Board of Directors were in attendance to discuss the many critical issues being addressed in the negotiations that ended so successfully on May 4, 2001.

LATE PAY

Established in 1998, the WGA's Late Pay Desk provides immediate assistance to writers who have not received prompt payment for their work. The Late Pay Desk also pursues unpaid compensation and interest for late-paid compensation. Coordinators in the Contracts Department respond to specific claims brought by writers and independently investigate potential claims regarding untimely payments without any writer having to come forward. The Contracts Department and the Legal Department are working together to address the issue on an industry-wide basis. In fiscal year 2000 alone, the Late Pay Desk collected nearly \$1.5 million in late-paid initial compensation and interest.

FREE REWRITES

The Guild continues its heightened efforts to reduce, and eventually eliminate, the pervasive free rewrite problem. Arbitration hearings against four major studios and a major television motion picture producer continued throughout the year. Twenty-seven days of hearings have been held at which 22 writers have testified about uncompensated writing on theatrical and long form television projects. Additional days of hearing are scheduled in these cases into 2002. The Guild continues to investigate similar violations and anticipates filing additional arbitration claims to combat this troubling issue.

GRIEVANCE AND ARBITRATION

The Legal/Claims Department tackled a number of key issues on the behalf of writers during the past year. Among them, whether communications between writers and Guild counsel are protected from disclosure; for what costs a company can claim the right to reimbursement in connection with a writer's reacquisition of literary material; whether a theme park attraction constituted an infringement on the writer's separated rights (i.e., dramatic stage rights); and whether writers' services were performed within the Guild's geographic jurisdiction such that the company was required to pay pension plan and health fund contributions on behalf of the writers.

The Legal/Claims Department resolved approximately 250 cases through settlement and arbitration over the past 18 months, resulting in collection of initial and residual compensation, interest and credits damages of almost \$7 million. These cases included:

Credits violations. An arbitrator awarded \$65,000 in damages for omissions of an on-screen writing credit. The omissions occurred after the company paid \$32,500 in damages for the same omission on previous airings. Another company was ordered to pay

\$75,000 in damages for its failure to submit notices of tentative writing credits for six episodes of a series. As a result, the on-screen credits on each of the episodes were incorrect.

No notice of prior writers. A company paid more than \$100,000 in damages for its failure to notify the writers that other writers had previously worked on the project. The writers were misled into believing that they were the first writers on the project. The fact that they were not the first writers adversely affected their entitlement to writing credits and separation of rights.

Low budget/high budget minimums. An arbitrator agreed with the Guild that a writer was entitled to an upgrade in his initial compensation from low to high budget minimums when it became apparent the producer intended to produce a high budget film. The arbitrator ruled the film did not have to be produced for the company to owe the writer high budget minimums. Instead, the company must bring the writer's compensation up to high budget minimums once there is an objective indicator of the company's intent to produce a high budget film.

Unpaid residuals. A company was ordered to pay more than \$150,000 in past due residuals, and \$150,000 in interest for its late payment of the residuals. Another company was required to pay \$140,000 in past due residuals, plus \$117,000 in interest.

CREDITS ON THE INTERNET

In the past year, the Guild has stepped up its efforts to monitor writing credits on the Internet. When errors are reported to or found by the Guild, the companies involved are contacted immediately. This has resulted in immediate corrections on Web sites. The Guild continues to foster relationships with major Internet databases including Creative Planet, IMDB and Upcomingmovies.com, to ensure the accuracy of writing credits.

CREDITS REVIEW COMMITTEE

The Credits Review Committee is a joint committee of WGAw and WGAE members responsible for looking at the rules for determining writing credits and making recommendations for changes. The Credits Review Committee is planning to poll the membership regarding concerns related to credits. The committee also continues to hear from members directly who have suggestions to improve the arbitration process based on their own experiences.

AGENCY OUTREACH

In the course of the last year, the WGAw scheduled numerous outreach meetings with agents and attorneys. The outreach meetings were held prior to the MBA negotiations and subsequent to the talks. At the pre-negotiation meetings, the Guild outlined its contract proposals and creative rights issues in order to gain support from the writer representation community. As part of its continuing effort to enhance enforcement of the MBA, the Guild conducted post-negotiation meetings that highlighted the new provisions of the 2001 MBA.

There are more than 400 franchised agencies representing some 5,500 current active WGA members. The Agency Department receives a daily average of more than 150 telephone requests for member representation and contact information.

Protecting and Extending WGA Jurisdiction

CONTINUED PROGRESS IN ORGANIZING ANIMATION WRITERS

The WGA continued its successes in organizing animation writers by covering two new primetime television series in calendar year

2000, *The Oblongs* and *Doomsday*. The WGA represents writers on virtually all primetime animated television shows, including *The Simpsons*, *King of the Hill*, *Futurama*, *Family Guy* and *The PJs*. Because of this representation, these animation writers now receive the same rights and benefits as other Guild writers, including MBA minimum compensation, pension and health, residuals, character payments and credit arbitrations. In addition, the WGA signed full MBA contracts on two animated direct-to-video theatrical projects.

With the goal of representing all animation writers, the Guild initiated focused outreach to theatrical animation and daytime animation writers in 2000. The Guild's Industry Alliances Department and Animation Writers Caucus (AWC) held its first meeting with theatrical animation writers in the spring and held a special meeting focused on daytime animation organizing in the fall. In addition, the Industry Alliances Department and the AWC continued outreach efforts to all animation writers and agents through articles in *Written By Member News*, the *AWC Newsletter*, networking events and panels. AWC panels in 2000 focused on writing for the Internet and the state of daytime animation.

The AWC continued to grow in 2000, and it now has more than 325 members.

The 2000 WGAw-AWC Animation Writing Award was given to Christy Marx for her outstanding contributions to the profession of the animation writer. Marx is a showrunner, story editor and series developer on *Hypernauts*, *Conan the Adventurer* and *JEM and the Holograms*.

NONFICTION PROGRAMMING

The Guild's Industry Alliances Department and Nonfiction Writers Committee continued their efforts to extend Guild jurisdiction in nonfiction programming in 2000. The department successfully negotiated agree-

ments covering hundreds of hours of nonfiction programming, and in response to an outreach program initiated by committee members, several nonfiction production companies became signatories to the MBA.

In addition, during the summer, the Nonfiction Writers Committee held an open informational meeting that resulted in the establishment of a WGA Nonfiction Writers Coalition. The Coalition will be involved in developing an overall organizing strategy directed at non-union cable networks and producers.

INTERNET AND INTERACTIVE WRITING

The WGA offers contracts covering Internet and interactive writing and, in conjunction with the WGA New Media Committee, continued to engage in targeted outreach and research in these areas. Entertainment and non-traditional writers, many of whom also produce, design and consult in new media, have participated in focus meetings and discussions in order to ascertain current developments for writers in the new technology industries.

INDEPENDENT FILM

The WGA's Public Affairs, Employment Access and Industry Alliances Departments continued to work closely with writers in the independent film community. The Guild maintains a high profile presence at various independent film festivals, including the Sundance Film Festival, Latino International Film Festival and the Los Angeles Film Festival, in order to increase public and industry awareness of the importance of the writer and the writer's contribution to the collaborative process. In addition, the WGA strengthened its organizational relationship with the Independent Feature Project/West (IFP/West) and now works with the IFP/West on joint screening seminars and labs.

Credits, Creative Rights and the WGA Awards

CREDITS

The Credits Department determines the writing credits for all theatrical and television projects produced under the Guild's jurisdiction. The companies are required to submit a Notice of Tentative Writing Credits to the Guild and the participating writers at the end of principal photography in order for the Guild to determine the writing credits. In 2000, the Guild received close to 4,000 Notices—a little more than 200 in screen with the balance in television. Of these determinations, approximately 175 were subject to the automatic arbitration provisions. In addition, there were nearly 70 arbitrations due to protests from participating writers.

COMMITTEE ON THE PROFESSIONAL STATUS OF WRITERS (CPSW)

The Theatrical CPSW continues to meet with studio CEOs to address a variety of creative rights issues. The Television CPSW, made up of long-form writers, meets with network CEOs to discuss similar issues. Both committees remain committed to achieving greater recognition for the contributions of writers as well as increased participation for writers in all phases of the creative process.

SCREENWRITERS AND TELEVISION WRITERS COUNCILS

The west members of the Theatrical CPSW also serve as the Guild's Screenwriters Council. In addition to negotiating with the CEOs about the vanity credit and creative rights for screenwriters, the Screenwriters Council advises the Board about a variety of matters of concern to screenwriters. Similarly, the Television Writers Council has provided

invaluable guidance to the Board on topics ranging from on-screen credit for staff writers to efforts to increase diversity among writing staffs. These councils will continue to be a vital resource to the Board as the new MBA is implemented.

THE 53RD ANNUAL WGA AWARDS

On March 4, 2001, the WGAw held its annual awards ceremony at the Beverly Hilton Hotel in Beverly Hills. The Writers Guild Awards receive national and international media coverage.

A special group of writers is singled out each year to receive honorary awards for specific work, contributions to the Guild or society, or for lifetime achievement. This year, the honorary awards presented by the Writers Guild of America, west were: the Screen Laurel Award to Betty Comden and Adolph Green; the Paddy Chayefsky Laurel Award for Television to David Lloyd; the Valentine Davies Award to Paul Haggis; the Morgan Cox Award to George Kirgo; and the Paul Selvin Award to Doug Wright for *Quills*.

INTELLECTUAL PROPERTY REGISTRATION

The Guild Intellectual Property Registration Service registered approximately 40,000 pieces of material during 2000.

2001 will be a landmark year for the Guild's Registration Service with the unveiling of the Guild's Online Intellectual Property Registration Service.

While no date has been set for the launch of the Online Intellectual Property Registration Service, further information will be made available on the Guild's Web site and in *Member News* in the coming months.

Engaging the Public Agenda

WRITERS IN THE MEDIA

At its five annual press receptions (Summer and Winter Screenwriter Receptions, Television Critics Association Reception, Emmy Nominee Reception and WGA Award Nominee Reception), the Guild brings together hundreds of writers and key entertainment journalists, which gives writers an excellent opportunity to develop relationships that often lead to increased media coverage of their work. This year, for the first time, writers attending the Winter Screenwriter Reception were featured in a live Webcast co-sponsored by HelloNetwork.com.

In addition, the WGAw Media Relations Committee and the Writers Guild Foundation initiated a Nominee Seminar, featuring writers nominated for WGA and Academy Awards. In the next fiscal year, a companion event—an Emmy Seminar featuring Emmy-nominated writers—will be produced in conjunction with the annual Emmy Awards from the Academy of Television Arts & Sciences.

DIVERSITY

The Guild's Employment Access Department brought national attention to the Guild's work in the area of diversity when the WGAw received the prestigious EPIC Award (Exemplary Public Interest Contribution) from the Department of Labor in Washington D.C. It also received the Humanitarian Award in Media from the National Conference for Community and Justice, as well as recognition from the NAACP, Los Angeles.

Spearheaded by the Employment Access Department, the Guild participated in and co-sponsored a number of high-profile events, conferences, workshops and festivals during the past year, including IFP/West Project Involve, Southern California Employment Roundtable Discrimination in the Workplace

Conference, Affirmative Action in the 21st Century Conference, the United Nations Conference on Racism, the Academy of Television Arts and Sciences Diversity Panel, Latin Heat Conference, the Hollywood Black Film Festival and the Black and Hispanic Congressional Caucuses.

In another event hosted by the Guild, a wide diversity of writers greeted the new network Senior Vice Presidents of Diversity at a highly successful networking reception and dinner attended by WGAw Board members, agents and creative executives from the film and cable industries.

The Guild's diversity efforts were also enhanced through member events hosted by Guild committees.

The Guild continued its efforts to gain company compliance with the freelance provisions of the MBA and with EEO requirements with increasing success. Negotiations for new access programs and events were initiated and proposals were given to each network. The highly successful Writers Training Program was expanded to episodic cable shows. A comprehensive report on the employment of minority, women and older writers on primetime network episodic shows was produced comparing the 1999 and 2000 seasons.

HONORING THE PAST

The third section of the Guild's historical design project has been created and will soon be installed in the members' lounge on the second floor of Guild headquarters. The three-paneled artwork depicts the founding of the original Screen Writers Guild in 1933. Remaining sections of the project, based on text written by past WGAw President Del Reisman, should be completed within the coming fiscal year.

WRITTEN BY MAGAZINE

The Guild's magazine, *Written By*, won two Maggies at the 50th Annual Maggie Awards in April 2001.

The first winner was for "Best Interview or Profile," the magazine's March 2000 cover story on screenwriter Alan Ball (*American Beauty*), an interview conducted by Nicholas Kazan. The second award was presented for "Best Magazine" in the Communication, Advertising and Entertainment trade category. More than 2,080 entries were received this year by the Western Publications Association, sponsor of the awards. *Written By* received a total of eight nominations.

WRITTEN BY MEMBER NEWS

The Guild's monthly newsletter continues to be a vital vehicle of communication for members, showcasing events, news and updates. The *WBMN* conserves resources by consolidating mailings, thus significantly reducing mailing and printing costs (as well as the amount of mail members receive).

This year, the newsletter worked in conjunction with several *Negotiations Alerts*, a series of publications delving into the complexities of the 2001 contract negotiations. The alerts proved a valuable resource for writers and the industry, providing in-depth analysis of the issues at stake during the talks.

THE GUILD WEB SITE

The Guild's Web site, www.wga.org, took center stage during the recent negotiations. The site proved critical as a means of virtually instant information dissemination for members, the media and the public. During the most pivotal times during the talks, traffic on the Web site increased ten-fold.

The site has become increasingly beneficial to members in terms of their day-to-day interactions with the Guild. Many forms and booklets traditionally available only through the mail are now available at no cost online.

Also of note, there are currently 11,000 subscribers to the Web site's *Now Playing* newsletter.