

# Credits, Creative Rights and Intellectual Property Rights

## CREDITS ENFORCEMENT

The Credits Department determines the writing credits for theatrical and television projects produced under the Guild's jurisdiction. Production 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 oversee the determination of writing credits.

In 2004 there was a slight decrease from the previous year in the number of notices the Guild received. The Guild determined writing credits on a total of 3,503 projects—260 in screen with the balance in television. Of these determinations, approximately 141 were subject to automatic arbitration provisions. In addition, there were 64 arbitrations that resulted from protests from participating writers.



The Guild reviews hundreds of ads each month to monitor compliance with MBA advertising and publicity provisions. The Credits Department also works with Base-line/Filmtracker, IMDB, TVTracker, and other major Internet databases, providing WGA credits in order to improve the availability, presentation, and accuracy of writing credits to the public.

The Credits Department reviews both the main and end title credits on-screen for all theatrical motion pictures produced under Guild jurisdiction. In 2004, the department supervised a high compliance rate to MBA titles provisions on WGA films.

## CREATIVE RIGHTS

The Guild monitors compliance with the MBA's creative rights provisions to ensure that the rights we bargain for are, in fact, received by writers. These rights include the opportunity to view a cut of the film prior to it being locked, participating in press junkets, and being invited to the premiere or film festival at which the picture is first exhibited. For feature films and long-form television projects, the Guild uses multiple sources, including press materials, websites, studio information, and other resources to track compliance. When necessary, the Guild intervenes on a writer's behalf.

Meetings with CEOs are held each year, bringing writers and studio CEOs together to discuss topics related to the professional status of writers, including general discussion of studio compliance with writers' creative rights. The studios' overall compliance with creative rights is generally high.

## WGAW REGISTRY

The Guild's 24-hour online registration service continued to expand throughout 2004, with more than 47,000 items submitted. Online registration now represents 72 percent of all 65,000 registrations this year. Since the online registration service was launched in 2002, submissions overall have increased 77 percent. The department also implemented a renewal notification program for the first time, contacting authors whose work was slated for destruction when the original five-year registration expired. This brought in additional revenue to the Registry. The Registry is hoping to continue to enhance this program throughout the coming year.

## DIVERSITY

In keeping with its mission, the Employment Access Department continues to promote diversity in Hollywood, strengthening the foundation of inclusion by building cultural bridges between industry executives, showrunners, and writers that are demographically underrepresented.

WGAW representatives participated on panels for the Congressional Black Caucus and attended the Congressional Hispanic Caucus in Washington, D.C. The staff supported the member leadership of eight committees in staging 44 diversity outreach programs, events, ethnic film festivals, conferences, and panels.

The department also coordinates the Writers Training Program, monitors the freelance writers hiring provision of the Guild's MBA contract, and compiles employment statistics regarding hiring trends for historically underrepresented groups.



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