

GUIDE TO THE GUILD

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WHO WE ARE: AN INTRODUCTION

We are the Writers Guild of America, West (WGAW), a labor union composed of the thousands of writers who write the content for television shows, movies, news programs, documentaries, animation, and Internet and mobile phones (new media) that keep audiences constantly entertained and informed.

If you are interested in writing professionally for screen, television, or new media, this booklet is for you.

SERVICES FOR OUR MEMBERS

Our primary duty is to represent our members in negotiations with film and television producers to ensure the rights of screen, television, and new media writers. Once a contract is in place, we enforce it. Because of the WGAW's long-term efforts, writers receive pension and health coverage, and their financial and creative rights are protected.

CREDITS

We are responsible for determining writing credits for feature films, television, and new media programs—a responsibility with far-reaching impact, financial and artistic. Writers' livelihoods often depend on the careful and objective determination of credits.

RESIDUALS

The WGAW monitors, collects, and distributes millions of dollars in residuals (payments for the reuse of movies, television, and new media programs) for writers each year.

EDUCATION

Throughout the year, the Writers Guild sponsors seminars, panel discussions, and special events for its members as well as the public at large.

LEGISLATION & OUTREACH

The WGAW furthers the interests of writers through legislation, international agreements, and public relations efforts. The WGAW is affiliated with the Writers Guild of America, East (WGAE) and other organizations around the world.

If you have further questions about the important work being done by the WGAW—the world's largest organization of this kind—visit the Guild's website at www.wgaw.org.



**WRITERS
GUILD OF
AMERICA, WEST**

WHAT WE DO

WE REGISTER YOUR INTELLECTUAL PROPERTY

You've spent days, weeks, months, maybe even years crafting the perfect script. Or novel. Or poem. Or lyric. Or drawing. Part of your soul is in this creative effort. Now what do you do? How do you begin to protect it?

You've come to the right place.

The WGAW Registry is the world's leading screenplay registration service, registering more than 65,000 pieces of literary material every year. Since 1927, the Registry has aided in the creation of legal evidence and is a vital instrument of the Guild's service to writers. We invite you to submit your work to be archived by the WGAW Registry as documentation of your authorship.



Why Should I Register My Material?

The main purpose of registration is to establish the completion date of an original work. Though the Registry cannot prevent plagiarism, it can produce the registered material to any legal proceeding or arbitration regardless of location or membership. The WGAW Registry, as a neutral third party, can testify to that evidence. The Registry does not make comparisons of registration deposits, nor does it give legal opinions, advice, or confer any statutory protections.

How Do I Register?

To register online: Complete instructions for registering online are available on our website at www.wgawregistry.org.

To submit material by mail or in person, please provide the following:

- One unbound loose-leaf copy of material on standard, 8½" x 11" paper.
- Cover sheet with title of material and all writers' full legal names.
- Social Security number (or other government-issued ID), return address, and phone numbers of all named authors.
- Registration fee(s) for each submitted work: \$20 (\$10, WGAW and WGAE members in good standing)

All mailed and in-person submissions are processed and effective the day they are received.

All registrations are final upon submission and cannot be changed, substituted, or voided.

Duration and Renewal

Registered material is kept on file for five years. Registrations may be renewed within three months of the expiration date (at the current registration rate) for additional five-year periods. Any material not renewed will be destroyed and purged from the Registry. To renew your registration, please provide a written request and the renewal fee.

Confidentiality

To protect the confidentiality of your registration, the Registry cannot confirm any registration information over the phone. Only the writers listed on the registration receipt, by providing photo ID, may request confirmation of registration, the registration number, date of deposit, or any other information.

The written request and copy of author's photo ID should be sent to the WGAW Registry's offices.

Frequently Asked Questions

Does the Writers Guild registration take the place of copyright registration?

No. Contact the U.S. Copyright Office: (202) 707-3000, or speak to an attorney specializing in that area of law.

Copyright application forms are available at www.loc.gov.

Does registration with the Writers Guild protect titles?

No. For information about protecting titles, contact the U.S. Patent and Trademark Office: (800) 786-9199 or www.uspto.gov.

For additional information regarding the Registry's service, please refer to the registration pages at our website, www.wgawregistry.org.

WHAT CAN BE REGISTERED?

The WGAW Registry accepts all types of creative work. Several items may be registered at the same time; however, each work must be registered separately.

Registrable material includes:

- Scripts
- Treatments
- Synopses
- Outlines
- Written ideas specifically intended for radio, television, and film; video or discs; and new media and videogames
- Stage plays
- Novels and other books
- Short stories
- Poems
- Commercials
- Lyrics
- Music
- Drawings
- Other media work

REGISTRY HOURS

Monday–Friday,
9:30 a.m.–5:30 p.m. PST.
A drop box is available after hours, weekends, and holidays.

WGAW REGISTRY

7000 W. Third St.
Los Angeles, CA 90048
USA
Phone: (323) 782-4500
Fax: (323) 782-4803
E-mail: ipr@wga.org
www.wgawregistry.org

ENFORCEMENT

One of the Guild's main functions is to enforce the Guild's collective bargaining agreements as well as writing services and literary material purchase agreements with signatory companies. Many Guild departments are involved in enforcement.

Who to call when you have a problem?

Credits

If you discover a problem with the writing credits accorded on a Guild covered project, whether the problem is in print advertising, on screen, on DVD or game packaging, or on the internet, call the Guild's Credits Department. The Credits Department will investigate and demand correction of any violation of the MBA credit provisions. If they are unable to resolve the issue and in appropriate circumstances, the Credits Department will refer matters to the Guild's Legal and Claims Department for grievance and arbitration.

Compensation for writing services, purchases, options and bonuses

If a signatory company pays you late or fails to pay altogether for writing, for a bonus or for an option or purchase of your literary material, call the Guild's Legal Department. If you have general questions about minimums, reading periods or when payment is due, please call the Guild's Contracts Department.

Separated Rights and payments for uses of literary material such as character payments, remakes, merchandise, publications, and use of script in video games

If you write original material under Guild jurisdiction, the Guild's collective bargaining agreement provides you certain additional rights known as Separated Rights. The rights are quite important but differ significantly for theatrical and television projects. If you have any questions about Separated Rights, call the Contracts Department to discuss.

Contracts staff will also explain other terms of the collective bargaining agreement that can generate money for writers. These contract provisions include character payments, remakes, merchandise, publications and using your script or clips from the project in video games.

If you believe a signatory company violated any of these provisions of the Guild's collective bargaining agreement, Contracts staff will investigate. If the company is unwilling to resolve the matter informally, Contracts staff will involve the Guild's Legal Department for resolution which could include grievance and/or arbitration.

Creative rights

The Guild monitors compliance with the MBA's creative rights provisions to ensure that writers receive the rights we bargain for. These rights include the opportunity to view a cut of the film prior to its 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. You should call the Credits Department if you believe the Company has violated your creative rights.

Residuals, script publication fees, residuals on sequel payments, etc.

If a signatory company fails to make any of these payments which you believe are due, call the Guild's Residuals Department which will investigate and, if necessary, file a grievance and/or arbitrate.

CREDITS

DEPARTMENT

Phone: (323) 782-4528

CONTRACTS

DEPARTMENT

Phone: (323) 782-4501

LEGAL

DEPARTMENT

Phone: (323) 782-4521

RESIDUALS

DEPARTMENT

Phone: (323) 782-4700

ORGANIZING

Not Yet Covered? Get Involved Now.

If your project is not yet WGA covered and you would like to gain Guild benefits (pension & health, credit, residuals, etc.), contact us by phone at (323) 782-4511, fax at (323) 782-4810, or e-mail (organizing@wga.org) to find out more about organizing your project.

In addition to its other organizing efforts, the Organizing Department works closely with three writer-member groups: the Animation Writers Caucus, the Nonfiction Writers Caucus, and the Videogame Writers Caucus.

WGAW Caucus members pay an annual \$75 fee and enjoy the following benefits: receipt of Guild publications, ability to join the member Film Society, access to a reduced script registration fee, may serve on certain WGAW committees, and (if eligible) have the ability to join the Guild's credit union and participate in the WGAW's alternative health plan. In addition, Caucus members periodically receive invitations to special caucus events.

Are You an Animation Writer?

The WGAW currently represents writers on most network primetime animated TV shows, including Family Guy, The Simpsons, and King of the Hill and is actively working to expand its jurisdiction over animated feature films, providing these writers with the same benefits as other WGAW writers. The WGAW Animation Writers Caucus (AWC) was formed to advance and protect the rights of these working writers in animation. The caucus holds monthly networking events, sponsors informational panels, and hosts an annual reception at the Comic-Con convention in San Diego. The AWC also sponsors the annual Animation Writing Award for excellence in TV animation writing.

Are You a Videogame Writer?

As interactive media becomes more sophisticated companies such as Electronic Arts and Vivendi Universal are looking to WGAW writers for content. The Guild is actively working to expand jurisdiction over videogames and other interactive media so these writers will have the opportunity to earn the same benefits they would writing on live-action projects. The WGAW Videogame Writers Caucus (VWC) was formed to advance and protect the rights of writers working in videogames and other interactive content and has also been involved with outreach events that continue to raise the profile of the writer at various trade shows and industry events.

Are You a Nonfiction or Reality TV Writer?

The WGAW has covered nonfiction programs on such networks as Discovery Channel, National Geographic Channel, Animal Planet, and the History Channel and is actively working to expand its jurisdiction over reality TV and nonfiction basic cable. The WGAW Nonfiction Writers Caucus (NFWC) was formed to advance and protect the rights of documentary filmmakers, writers of basic cable nonfiction programs, and writers of reality TV programs. The caucus has been involved in many events that have raised the WGAW's profile in the world of nonfiction filmmaking. The NFWC also sponsors the annual Feature Documentary Writing Award for excellence in documentary writing.

Are You Writing for New Media?

In addition to having jurisdiction over programming for television and film, the WGAW also covers projects written for the growing field of original new media productions. The Guild can help you determine if a project is covered and what minimum payments apply, and Guild staff can suggest contract provisions for you to negotiate. Writers working on webisodes and other audio-visual content for the Internet, cell phones and other new platforms should contact the Organizing Department. We can also provide you with important information about coverage, terms, and residuals for traditional programs reused in new media and derivative programs made for new media.

ORGANIZING DEPARTMENT

Phone: (323) 782-4511

Fax: (323) 782-4810

E-mail:

organizing@wga.org

INDEPENDENT FILM

The WGAW works to increase the status of and contractual protections for independent and low budget screenwriters. We actively seek to educate writers and producers at various film events and academic programs, and through partnering with industry organizations such as the Sundance Institute, Film Independent, Filmmakers Alliance and the International Documentary Association, among others.

Are You an Independent or Low Budget Screenwriter?

If your screenplay (or the screenplay you'd like to produce) is for a film to be budgeted at or below \$1.2 million, you may wish to use the Guild's Low Budget Agreement or Documentary Screenplay Contract. These agreements allow writers to sell their narrative screenplays, or write and sell documentary screenplays, while deferring all or part of their writing fees in accordance with various budget breaks. Our contracts ensure writers receive minimum rates, credit and creative protections, and residuals. When employment takes place, writers may be eligible to receive pension and health coverage. Also, non-members (even first-time writers) may use these agreements to join the Writers Guild.

Independent Writers Caucus

The Independent Writers Caucus (IWC) seeks to raise the profile of screenwriters in the independent film community, to expand writers' coverage through Guild contracts, and to increase emerging writer/filmmaker membership in the Writers Guild.

Caucus eligibility criteria includes use of our low budget agreements, participation in certain film festivals and screenwriting programs, and receipt of certain screenwriting awards. Theatrical documentary writers who join the Nonfiction Writers Caucus may join the IWC for free.

Non-members pay an annual \$100 fee and enjoy the same benefits as other WGAW Caucus members: receipt of Guild publications, ability to join the member Film Society, access to a reduced script registration fee, may serve on certain WGAW committees, and, if eligible, have the ability to join the Guild's credit union and participate in the WGAW's alternative health plan. In addition, IWC members periodically receive invitations to independent film-focused events.

Our low-budget agreements are downloadable in the Independent Film and Documentary Sections of www.wga.org and the Independent Writers Caucus application is included under Independent Film. For further information, call the Independent Film Line at (323) 782-4731 or email indieprogram@wga.org.

WE INCLUDE EVERYONE

Diversity

The WGAW feels strongly that writers from diverse backgrounds should have a chance to succeed in film and television. The Diversity Department works to encourage positive change in hiring practices and to increase awareness of the unique obstacles often faced by diverse writers.

Charged with building cultural bridges between industry executives, producers and writers that are demographically underrepresented—both within the membership as well as those who work in areas not yet covered by the Guild—the Diversity Department coordinates and attends meetings with studios, networks, production companies, agencies, and sister Guilds to advocate for increased employment opportunities and to plan joint projects.

The department works with studios and networks on their individual access programs, such as the Disney Studios/ABC Entertainment Writing Fellowship Program. These programs are designed to discover and promote employment of culturally and ethnically diverse writers in the feature film and television areas.

The Department works with eight WGAW member committees to develop events which range from panel discussions on various aspects of the craft of writing to networking opportunities with industry producers and executives. The committees are: Committee of Black Writers; Asian American Writers Committee; Latino Writers Committee; Writers with Disabilities Committee; LGBT Writers Committee; American Indian Writers Committee; Committee of Women Writers and Career Longevity Committee. The staff of the department supports the leadership of the committees in sponsoring a wide variety of diversity programs throughout the year. The department also participates

DIVERSITY DEPARTMENT COMMITTEES

The Diversity Department staffs eight writer committees that sponsor ongoing events throughout the year.

The committees include:

American Indian Writers Committee

Asian American Writers Committee

Career Longevity Committee

Committee of Black Writers

Committee of Women Writers

LGBT Writers Committee

Latino Writers Committee

Writers with Disabilities Committee

DIVERSITY DEPARTMENT

Phone: (323) 782-4589

E-mail:

diversity@wga.org

www.wgaw.org

in numerous events with external organizations including panel discussions at film festivals and industry conferences with a focus on improving the status and the image of diverse writers in film and television.

In addition, the department is responsible for administering the freelance compliance requirement of the Guild's contract. This option makes it practical to employ new writers from diverse backgrounds on television staffs.

AGENCY

The Agency Department administers, interprets and enforces the provisions of the Writers Guild of America Artists' Manager Basic Agreement of 1976 ("AMBA"). In addition, the Agency staff disseminates WGA member agency representation or referral information to production companies, studios, press members, staff and others.

WE CELEBRATE WRITERS AND WRITING

Written By Magazine

Written By, the WGAW's award-winning magazine, is the premier magazine written by and for TV and film writers, providing a unique look into the art, craft, and business of writing in Hollywood.



Special Events

Since 1948, the Guild has honored the outstanding achievements in film, television, and radio writing at the annual Writers Guild Awards, which are often seen as a precursor to the Oscars®.

Throughout the year, the Guild sponsors and cosponsors panels, discussions, workshops, and seminars for its members. Some events are open to the public. The Writers Guild Foundation also hosts events throughout the year, which are open to the public.

THE WRITERS GUILD FOUNDATION

Founded in 1966 by a group of prominent members of the Writers Guild of America, West, the Writers Guild Foundation is a non-profit charitable corporation that focuses on education and historical preservation. The founding president was James. R. Webb.

The Foundation's mission is to serve the community of writers and for writers to serve the community. Through our events, outreach programs, library and archive we strive to educate and inspire writers as well as to promote and preserve excellence in writing.

Foundation Programs

- **The Writers Guild Foundation Shavelson-Webb Library**, which houses over 21,000 items, including over 16,000 film and television scripts and a reference collection of books, tapes and photographs related to writers and writing and to the history of writers in Hollywood;
- An ongoing program of educational seminars, panel discussions, screenings, classes and other writer events, including **Writers on Writing**, **Writers on Genre**, **Spring Storytellers** and regular summer craft events. Tapes from recent events are available for sale at www.wgfoundation.org;
- An **academic outreach** program with schools and colleges, including the John Furia Visiting Writer Program and videoconferencing services available to film schools, colleges and universities nationwide;
- **Literacy and young people's programs** in Los Angeles, including a school-based writing workshop program for at-risk teens, a mentor referral service for K-12 school programs and school/classroom visits as requested;
- Conferences and international exchanges, including **Words into Pictures**, a major forum for film and television writers;

WRITERS GUILD FOUNDATION

Working closely with the WGAW, the Foundation provides services and programs to working writers and the public, with the following aims:

- to serve the writing community
- to give writers an opportunity to give back to the community at large
- to promote and to encourage excellence in writing
- to provide educational opportunities to writers, students, and the community
- to foster an understanding of the role of the writer in film and television
- to preserve the work of film and television writers, thereby creating a significant historical resource for future generations
- to promote writing for film and television as literature in its own right

THE WRITERS GUILD FOUNDATION

7000 W. Third St.
Los Angeles, CA 90048
USA
Phone: (323) 782-4692
Fax: (323) 782-4695
www.WGFoundation.org

- **Oral history** interviews, including *The Writer Speaks*, a series of video interviews with the great writers of classic film and television, plus interviews with Writers Guild members about Writers Guild and labor history in Hollywood;
- **Words**, a short film highlighting and celebrating the writer's contribution to some of the great moments in motion pictures;
- **Publishing** partnerships, including the books and other titles.

The Foundation is a 501 (c) 3 non-profit corporation. Its activities are funded by voluntary contributions from writers and industry friends. Most of its programs and events are open to the public.

WE PRESERVE OUR LEGACY

The Writers Guild Foundation Shavelson-Webb Library

Since 1984, the Foundation's library has had a mission to collect, preserve, and celebrate the works of writers in film, television, and radio. The library contains more than 21,000 items and is largely focused on collecting writing award-nominated teleplays and screenplays. This archive of scripts thus represents the best writing that America has produced for film and television since both media were in their infancy.

The Library is an ongoing program of the Writers Guild Foundation.

Our collection includes:

- Award-honored film, television, and radio scripts, including WGA, Emmy, Academy, PEN, Golden Globe, Humanitas, and other industry awards
- Special script collections: current television programs, feature films, box-office champions, and personal collections donated by Guild members and others
- Books and periodicals: screenwriter-oriented magazines; Hollywood history; writing instruction and manuals; biographies; published scripts (film and television); WGA members' published works; and general industry references, directories, and trade publications
- Recorded seminars, panel discussions, interviews, and television programs
- Information about writing classes, competitions, events, and other script libraries and resources
- WGA history, including newsletters, clip files, and complete WGA awards information
- Photographs and memorabilia
- Writers' personal and professional information: biographies, profiles, credits, and obits as well as referrals to other



From top: The entrance to the new Writers Guild Foundation Library as designed by architect John Dutton; the Billy Wilder Reading Room.

institutions archiving writers' works and papers

- Scripts and DVDs of the 101 Best Screenplays (as determined by WGA members in 2006) available for viewing on-site.

A brand new library opened in June 2005 on the first floor in the WGAW headquarters building. The library's catalog is available online, as well as a comprehensive and searchable writing awards database (www.wgfoundation.org/librariycatalog). Our goal is to become the world's foremost center of writing information and inspiration to WGA members, students, and the public.

Writers Guild Theater

In the heart of Beverly Hills is our state-of-the-art screening facility—the Writers Guild Theater. The 473-seat theater is a focus of activity for special movie events, including private screenings, receptions, film festivals, seminars, and discussions. Call us for rental information and availability. For a virtual tour of the theater, visit www.writersguildtheater.com.



WRITERS GUILD FOUNDATION SHAVELSON-WEBB LIBRARY

7000 W. Third St.
Los Angeles, CA 90048
USA
Phone: (323) 782-4544
Fax: (323) 782-4695
www.wgfoundation.org

LIBRARY HOURS

Monday–Friday
11 a.m.–5 p.m.;
Thursdays
11 a.m.–8 p.m.

Library is closed the last Friday of each month.

WRITERS GUILD THEATER

135 S. Doheny Drive
Beverly Hills, CA 90211
USA
Phone: (323) 782-4525

WHERE WE CAME FROM

During the Great Depression, when as many as 25 percent of American workers were unemployed, writers in Hollywood found their power. The movie business was in turmoil. In March 1933, studio leaders announced a short-term wage cut of 50 percent for anyone earning more than \$50 a week and a 25 percent cut for anyone earning less than that.

But a few weeks earlier, 10 writers had begun laying the groundwork for the Screen Writers Guild, which would eventually become what has been called “the most politically conscious and active trade union in Hollywood.”*

The salary cuts made them even more determined to organize other writers and make themselves into a force to which the studios would have to pay attention.



Hollywood Boulevard at Cherokee (1998). The location of the first Guild headquarters in 1933. PHOTO BY SCOTT ROEBEN

1912

The prehistory of the Writers Guild of America can be traced back to 1912. At that time, the Authors Guild was first organized as a protective association for writers of books, short stories, articles, etc. Subsequently, writers of drama formed a Dramatists Guild and joined forces with the Authors Guild, which then became the Authors League. In 1921, the development of another medium of expression for writers—the motion picture industry—brought about the formation of the Screen Writers Guild, which also became a branch of the Authors League.

From 1921 to 1933, the Screen Writers Guild operated more as a club than a guild.



Frances Marion (seated on sofa with dog), the most prolific writer in Hollywood history, hosts a party for stars and writers, 1920s.

It included a clubhouse for social activities, mounted plays, and exchanged professional information. However, the need for some kind of action for the protection of writers’ rights and economic conditions became apparent during this period.

* From *The Inquisition of Hollywood* by Larry Ceplair and Steven Englund. The book goes on to say: “It served as the prototype for other talent guilds; its members were the backbone of every other political and social organization in the film community and three times within the first decade and a half of its existence it seriously shook the studio front offices.”

1933

Writers got organized in 1933, and they got serious. Within a few months, membership grew from just a handful to several hundred screenwriters. In 1937 the U.S. Supreme Court upheld the National Labor Relations Act, and the Screen Writers Guild called for an election. By 1939, they began collective bargaining with motion picture producers. The first contract, signed in 1941, brought protection for writers' onscreen credits.



Screenwriter John Lee Mahin (left) working with star Jean Harlow and director Victor Fleming on the set of Red Dust, 1933.

WORLD WAR II

Most organizational efforts were postponed during World War II. At the same time the Screen Writers Guild went through a period of internal political struggle. By 1949, the disparate factions of the Guild—screenwriters, television writers, radio writers, and others—began to unite.



Creator-writer Carl Reiner (seated) and "writing staff" of The Dick Van Dyke Show, 1960s.

1954

Finally, in 1954, the factions came together in the Writers Guild of America, West and East headquartered in Los Angeles and New York, respectively.

GUILD STRUCTURE

WGA, West is run by a Board of Directors of 16 members under a president, a vice president, and a secretary-treasurer.



Current WGAW headquarters at 7000 West Third Street in Los Angeles.

HOW TO BECOME A MEMBER

If you're interested in becoming a member of the Writers Guild of America, West, here's what you need to know:

We work on a unit system (described in detail below*) based on writing employment and/or sales within the Guild's jurisdiction and with a "signatory" company (a company that has signed the Guild's collective bargaining agreement). Depending upon the number of units earned, a writer may be eligible for either Current (full) membership, or Associate (partial) membership.

Current membership: In order to be eligible for Current membership a writer must acquire a minimum of 24 units in the three years preceding application. Upon final qualification for Current membership, an initiation fee of \$2,500 is due, payable to the Writers Guild of America, West.

Associate membership: A writer may be eligible for Associate membership if he or she has had writing employment and/or sales within the Guild's jurisdiction and with a "signatory" company but has acquired less than 24 units in the three years preceding application. Upon final qualification, Associate membership is available for a total of three years at a cost of \$100 per year.

DESIGNATION OF UNITS

Two Units

For each complete week of employment within the WGA's jurisdiction on a week-to-week basis.

Three Units

Story for a radio or television program less than 30 minutes shall be prorated in increments of 10 minutes or less.

Four Units

Story for a short subject theatrical motion picture of any length or for a radio or television program or breakdown for a non-primetime serial 30 minutes through 60 minutes.

Six Units

Teleplay or radio play less than 30 minutes shall be prorated in five-minute increments;

Television format for a new serial or series;

"Created By" credit given pursuant to the separation of rights provisions of the WGA Theatrical and Television Basic Agreement in addition to other units accrued for the literary material on which the "Created By" credit is based.

Eight Units

Story for a radio or television program or breakdown for a non-primetime serial more than 60 minutes and less than 90 minutes; screenplay for a short subject theatrical motion picture or for a radio play or teleplay 30 minutes through 60 minutes.

12 Units

Story for a radio or television program 90 minutes or longer or story for a feature-length theatrical motion picture; or breakdown for a non-primetime serial 90 minutes or longer.

Radio play or teleplay more than 60 minutes and less than 90 minutes.

24 Units

Screenplay for a feature-length theatrical motion picture; radio play or teleplay 90 minutes or longer;

Long-term story projection, which is defined for this purpose as a bible, for a specified term, on an existing, five times per week non-prime time serial;

Bible for any television serial or prime-time miniseries of a least four hours.

A Rewrite

One-half the number of units allotted to the applicable category of work.

A Polish

One-quarter the number of units allotted to the applicable category of work.

An Option

One-half the number of units allotted to the applicable category of work subject to a maximum entitlement of eight such units per project in any one year. An extension or renewal of the same option shall not be accorded additional units. If an option on previously unexploited literary material is exercised, the sale of this material is accorded the number of units applicable to the work minus the number of units accorded to the option of the same material.

ADDITIONAL MEMBERSHIP RULES

Visit www.wgaw.org to learn about additional rules for the Unit System as they apply to:

- Teams
- Writer-owned companies
- Writers in a managerial capacity or writer-performers
- Exceptions to the Three-Year Rule
- New or unique cases
- Comedy/Variety
- Documentaries and informational programming
- News writing
- New media
- Videogame

* The source for the complete text of these requirements is the Writers Guild of America, West Constitution and Bylaws, Article IV, Section A-4, as amended 6/17/09.

** Upon final qualification for membership, \$2,500 is due, payable to the Writers Guild of America, West.

WHAT WE DON'T DO

Although the Writers Guild accomplishes a great deal for its members, as well as writers in general, there are a few things we do not do. We do not:

- Obtain employment or agency representation for writers
- Refer or recommend writers for assignments
- Offer writing instruction or advice. (We suggest contact film schools, a state college or university, or your local board of education)
- Accept or handle material for submission to production companies
- Sell our membership list for solicitation purposes

HOW TO LEARN MORE

INFORMATIONAL PUBLICATIONS

The following is a list of craft and business publications available through the Writers Guild of America, West. Please direct your request with payment to the departments listed. Publications available online at www.wgaw.org are noted by †.

Operations Department, (323) 782-4520

| <i>Guild Agreements</i> | PRICE |
|--|-----------------|
| 2011 AMPTP Basic Agreement † | \$25 |
| 2014 Schedule of Minimums † | \$2 |
| 1999 PBS/KCET Agreement & Rate Schedule A | <i>web only</i> |
| WGA-CBS 2010-2013 National Staff Agreement | <i>web only</i> |

Please call to obtain prices and availability of previous Guild Agreements.

Specialty Publications

| | |
|--|-----------------|
| Understanding Separated Rights | <i>web only</i> |
| Creative Rights | <i>web only</i> |
| What Every Writer Needs to Know | <i>web only</i> |
| What Every Producer Needs to Know | <i>web only</i> |
| Writing for Episodic TV: From Freelance to Showrunner † | \$3 |

Agency Department, (323) 782-4502

| | |
|--|-----------------|
| Agency List | <i>web only</i> |
| Artists' Manager Basic Agreement of 1976 † | \$4 |

Credits Department, (323) 782-4528

| | |
|---------------------------|-----------------|
| Credits Survival Guide | <i>web only</i> |
| Television Credits Manual | <i>web only</i> |
| Screen Credits Manual | <i>web only</i> |

Diversity Department, (323) 782-4589

| | |
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| Hollywood Writers Report | <i>web only</i> |
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| Low-Budget Agreement | <i>web only</i> |
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| Guide to New Media | <i>web only</i> |
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Send your request with a check or money order to:

*Writers Guild of America, West
7000 W. Third St.
Los Angeles, CA 90048-4329
USA*

www.wgaw.org

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| WGAW Registry (323) 782-4500 |
| WGAW Theater (323) 782-4525 |

WWW.WGAW.ORG

The Guild's website is a crucial link in promoting writers to the industry and the public. It has evolved into an integral part of the Guild's daily business. The website not only serves you and more than 12,000 members with daily information, but also provides you with the following resources, available at no cost:

- Online intellectual property registration
- A list of agents
- Detailed contracts, the Schedule of Minimums, Guild program and benefits information
- Important news concerning writers and a monthly calendar of Guild events
- Articles on the craft of writing, featuring rising stars and the established elite
- Research tools, including helpful links, "Contact the Expert," and WGA Working Rules
- Handbooks on various WGA topics

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