

*Appendix 1*

**FREELANCE WRITERS HIRING PROVISION**

**ARTICLE 20.B.3.(e) & (f)**

Companies with episodic television shows and once-per-week serials must hire freelance writers each season for each series, depending on their network order. If the network order is for seven or more episodes, the Company has the option of either (1) interviewing freelance writers for each unassigned story commitment, or (2) hiring freelance writers, pursuant to the formula below:

**Order of more than six episodes** – Company must interview freelance writers for each story unassigned at the time of the program order.

**For series with an order of 13 or more episodes, the Company may choose the above or may choose as follows:**

**13 to 21 order** – a minimum of two freelance writers to write two stories with option for teleplay.

**Order of 22 or more** – a minimum of three freelance writers to write three stories with option for teleplay, one of which must be exercised.

If the Company chooses the interview option, the Company can reduce the number of required interviews by one for each freelance writer hired. (For example, for an order of nine episodes with three stories unassigned, three writers must be interviewed. However, if after the first interview, the writer is hired for a freelance assignment, only one more writer need be interviewed.)

Please call the Employment Access Department at the WGAw or the WGAE Contracts Department at the WGAE if you have any questions.

**Note:** For compliance purposes, a freelance writer may not have been employed on the show during the previous season, either as a freelance or staff writer.

*Appendix 2*

**5/2/03-5/1/04 Story and Teleplay Minimum**

*(when both are guaranteed)*

	<b>30 minutes</b>	<b>60 minutes</b>
<b><i>Network primetime</i></b> (ABC, CBS, NBC, FBC)	\$19,603	\$28,833
<b><i>Other than network primetime/syndicated</i></b>	\$10,612	\$19,289

*Appendix 3*

**Revisions of a story and teleplay**

When a writer hands in a story, the Company may ask for one revision of the story (not a new story) and the writer must commence the teleplay within 14 days after the story is first delivered.

After delivery of a teleplay, the Company may request up to two revisions of the teleplay within a specified period of time (14 days for a 30-minute program, 21 days for a one-hour program). Call the Guild's Contracts Department for more details.

ABOUT STAFF WORK:

1. Never take a job working for people whose work you don't respect.
2. Never work on a show you don't love.
3. Never take a job "just for the money" – you'll pay for it later.

It should also be noted that when we went to New York to do *The Sopranos*, it was a clear case (since it involved a huge pay cut 'cause there were only 13 episodes instead of the normal 22-25) of following our hearts to do something we really wanted to do and work with someone we deeply respected. Of course, it worked out in the end because the show was such a hit. But even if it hadn't hit, it would've been worth it because it was such a great creative experience and just so damn much fun.

—Robin Green & Mitch Burgess

#### *Appendix 4*

### **Registration**

The WGAw Intellectual Property Registry and the WGAE Script Registration Service are available to assist writers in establishing completion dates for particular pieces of their literary property. Registration provides a dated record of a writer's claim to authorship of a particular literary material. If necessary, a WGAw Registry employee or WGAE employee may produce the material as evidence if legal or official Guild action is initiated. Material can be registered online, in-person, or via ground mail.

#### *Appendix 5*

### **Credits**

Credit determinations on television episodes take place after principal photography of the episode is completed. The Company submits a Notice of Tentative Writing Credits (NTWC) to the Guild, which lists all of the writers who performed writing services on the episode. The NTWC also states if any of the writers also perform story editor, writer-producer, or writer-director functions. A tentative credit is proposed. This form is sent by the Company to the participating writers with a Final Shooting Script so the writers may read it and decide if they wish to object to the proposed credit. Their objection (or protest) commences an arbitration. There is an automatic credit arbitration if one of the writers proposed for credit is a story editor, writer-producer, or writer-director and there are other writers who are not. There is also an automatic credit arbitration if certain credits are proposed (Television Story by, Adaptation by), or if more than two writers are proposed for teleplay credit. You may obtain a copy

of a Television Credits Manual by requesting one from the Guild.

It is always best to keep copies of work done with a log of when it was delivered and to whom.

*Appendix 6*

**Week-to-week and term contract minimums for staff writers (credited against services):**

(5/2/03-5/1/04)

Week-to-week	\$3,376 per week
6-week guarantee	\$3,376 per week
14-week guarantee	\$3,137 per week
20 out of 26 weeks guarantee	\$2,893 per week
40 out of 52 weeks guarantee	\$2,645 per week

\*The Company may employ a writer who has not been employed before under a Guild MBA on a discounted weekly rate, which varies depending on the number of weeks guaranteed.

**Week-to-week and term contract minimums for story editors and writer-producers (compensation for stories and teleplays is in addition to these amounts):**

(5/2/03-5/1/04)

Week-to-week (and up to 9 weeks of employment)	\$6,295
10 to 19 weeks guarantee	\$5,247
20 or more weeks guarantee	\$4,718

## Appendix 7

### **SUMMARY OF CHARACTER PAYMENT PROVISIONS**

(what are they and how writers get them)

Character payments are due when a character created by the writer meets the test below and is used in subsequent episodes of the series. The company is not obligated to pay more than four times the single character payment (currently \$430). If more than four characters eligible for payment appear in an episode, the total ( $\$430 \times 4 = \$1,720$ ) will be divided among the writers.

THE TEST:

**The character must be:**

- Fully developed
- Fully described in the literary material
- By that description, the character appears unique and original, and other than generic
- The principal creation of the writer

**To be eligible for payment, the character in question must not be:**

- In the pilot (or in any pilot material)
- Previously exploited

The determination of who is due these payments is based on the literary material, not the credits. If there is a dispute between writers as to which is entitled to the payment, the WGA will conduct a determination similar to a credit arbitration.

COMMON QUESTIONS:

- How developed or described must the character be?

There is no single answer, as a character can be developed in dialogue alone, or may not meet the test despite a full narrative. The character should have identifiable characteristics (specific superpower, a smart and pompous neighbor, etc.), and those should be in the written material. It is recommended that writers include detailed character descriptions as part of the literary material (either in the script when the character appears or at the end of the script) and keep copies of their work.

What is a “generic” character?

Generic is a nonspecific part of a group, without particular characteristics. Example: A mail carrier appearing in an episode, without more information about that person, is likely generic.

### CONTACT INFORMATION

**WGAW Telephone Numbers:**

Main phone number (323) 951-4000  
Agency (323) 782-4501  
Awards (323) 782-4569  
Claims (323) 782-4521  
Contracts (323) 782-4501  
Credits (323) 782-4528  
Dues (323) 782-4531  
Employment Access (323) 782-4548  
Legal Services (323) 782-4521  
Member Services (323) 782-4567  
Membership (323) 782-4532  
Organizing (323) 782-4511  
Public Affairs (323) 782-4574  
Registration (323) 782-4540  
Residuals (323) 782-4700  
Signatories (323) 782-4514

**WGAE Telephone Numbers:**

Main phone number (212) 767-7800  
Agency (212) 767-7821  
Awards/Elections (212) 767-7810  
Claims (212) 767-7800  
Communications (212) 767-7834  
Contracts (212) 767-7803 /7837  
Credits (212) 767-7804  
Dues (212) 767-7814/7815  
Film Society (212) 767-7806  
Finance (212) 767-7813  
Human Resources (212) 767-7800  
Legal (212) 767-7800  
Membership (212) 767-7802/7821  
Publications (212) 767-7800  
Registration (212) 767-7801  
Residuals (212) 767-7838  
Signatories 212-767-7837