

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 writing credits. In 2003 there was a slight increase from the previous year in the number of notices the Guild received. The Guild determined writing credits on a total of 3,737 projects—209 in screen with the balance in television. Of these determinations, approximately 142 were subject to automatic arbitration provisions. In addition, there were 42 arbitrations that resulted from protests from participating writers.



Through oversight and enforcement of advertising and publicity provisions, credits infractions by production companies decreased by half in the past two years. In 2003 the Credits Department added Baseline/Filmtracker and TVTracker to the other major Internet databases (IMDb, IMDbpro and Upcomingmovies.com) with which the Guild provides WGA credits in order to improve the presentation and accuracy of writing credits.

The Credits Department reviews the main and end “titles” for all theatrical motion pictures produced under Guild jurisdiction. In 2003, 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. For feature films and long-form television projects, the Guild uses multiple sources, including press materials, websites, studio information, and other resources to document the degree to which each writer's rights are fulfilled. The Guild intervenes when necessary to ensure compliance.

Meetings with CEOs are held several times a year, bringing writer and studio CEOs together to discuss topics related to the professional status of writers, including general discussion of studio compliance with writers' creative rights.

In addition, the Guild held a symposium co-sponsored by the DGA on “The Art of Col-

laboration” highlighting successful writer-director collaborations in theatrical motion pictures. The Guild also surveyed long-form writers about creative rights issues.

WGAW REGISTRY

2003 was a year of expansion for the Registry as securing a wider range of materials became the priority. An extensive marketing campaign, including a new brochure, highlighted the wide variety of creative media covered by our registration service. By reaching out to more areas of the creative community (such as video-game writers and interactive artists), the Registry received more than 30 different types of intellectual property for registration in the last fiscal year.

Because of the convenience of our 24-hour online system, now two years old, 95 countries registered with the Guild in the last fiscal year. Shortly after the close of the 2003-2004 fiscal year, the WGAw Registry recorded its 1,000,000th registration over its 75-year history of service.

DIVERSITY

The Employment Access Department, charged to work for greater diversity among the writers working in Hollywood, had an active year, with both staff and member committees working to keep this issue prominent in the minds of industry executives.

The department coordinated diversity receptions with ABC, CBS, and DreamWorks production executives and showrunners. A similar effort, the WGAw Agent Outreach Program, was organized to include agents in the solution to the diversity problem. The last year saw an expanded Writers Training Program and a first-ever diversity brochure for television producers.

WGAw representatives participated on panels for the Congressional Black Caucus and attended the Congressional Hispanic Caucus in Washington, D.C. The need for increased diversity in the industry was quantified through the compilation and publication of statistics for the 2001 and 2002 television seasons, tracking the employment of minorities, women, and writers over 40. The staff supported the member leadership of eight member committees in staging approximately 30 committee events, ethnic film festivals, and conferences.



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