

# A Sound Foundation

My Fellow Writers,

The past year was a trying time for our nation, our economy, and, undoubtedly, for many Writers Guild members. Nevertheless, due to perseverance and prudent actions by the Guild's staff and its volunteer/member leadership, I am pleased to report that our union continues to operate on a sound financial basis, even reporting a modest Guild Operations Fund surplus for the 2001-02 Fiscal Year.

During that period, dues and initiation fee revenue held steady from Fiscal Year 2000-01 (increasing ever so slightly in a tight labor market). However, due to reduced interest income and unrealized losses on our long-term investments, the Guild Operations Fund total revenue and investment income fell from the lofty heights of the recent past to just more than \$18 million. Anticipating this decline, the staff, led by our stalwart Executive Director John McLean, instituted cost-cutting and oversight measures to reduce Guild operating expenditures (ultimately reducing them by more than 2 percent from FY 2000-01). As a result, the WGAw ended the year on March 31, 2002 with a Guild Operations Fund surplus of \$872,093.

The Guild's positive financial position was achieved in tandem with two other noteworthy developments.

First, on May 4, 2001, we reached a new agreement with our signatory employers that included important economic and creative improvements for writers, and we did it without a strike. This agreement set a pattern for bargaining that resulted in similar contract gains for SAC, AFTRA, and DGA members.

Second, on October 10, 2001, we paid off the mortgage on the WGAw headquarters—only seven years after its purchase. This development has the dual advantage of reducing operating expenses and of creating a reliable source of equity (estimated at more than \$9 million—more than double the purchase price). The building also became a symbol of our strength and determination during contract negotiations as its image was broadcast on news channels worldwide, making the WGAw a proud and happy homeowner.

The leadership of the Guild is intent on preserving the superior financial strength of our union so that we can meet the challenges that lie ahead of us. We will continue to manage Guild economic resources in a prudent and conservative manner. This includes maintaining and, when possible, expanding our Strike Fund and our Good and Welfare Fund, which, together, currently total more than \$10.4 million. We also hold unrestricted cash reserves of almost \$6.9 million and an untapped line of credit of \$4 million (to be used only when dire circumstances require).

Rest assured, though, that we will continue to apply our resources for the advancement of our writer/member interests whenever and wherever necessary. Our FY 2002-03 budget projects a

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dramatic increase in spending on organizing, so as to expand our jurisdiction in cable television, animation, nonfiction, and independent film. We are also prepared to spend additional finances on residual collection (at home and abroad), late-payment enforcement, agent and manager governance, creative rights for screenwriters, and technological enhancement of member services. This Guild is committed to its membership (which now numbers more than 10,000 strong) and will devote time, energy, and funds where its members need it the most.

Let me conclude by extending a personal debt of gratitude to several people. First, the members of the Membership Finance Committee, who guide the staff, the Board of Directors, and me with tireless dedication: Elias Davis, Kristin Gore, Adam Rodman, Barry Schkolnick, and John Ziaukas. Next, the WGAw staff who run our financial and member-related operations with discretion and determination: Don Gor (Dues and Finance Director), Corinne Tippin (Membership Administrator), Paul Nawrocki (Assistant Executive Director), and John McLean (Executive Director). Finally, my two predecessors, Michael Mahern and John Wells, whose eight years of outstanding fiscal leadership gave our union the strong financial foundation on which we all can rest.

Sincerely,



Patric M. Verrone  
Secretary-Treasurer

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## Table of Contents

<b>THE MARKETPLACE FOR FILM, TELEVISION AND OTHER AUDIOVISUAL WRITERS . . . . .</b>	<b>4</b>
<b>RESIDUALS AND FOREIGN LEVIES . . . . .</b>	<b>7</b>
<b>MBA ENFORCEMENT . . . . .</b>	<b>8</b>
<b>PROTECTING AND EXTENDING WGA JURISDICTION . . . . .</b>	<b>11</b>
<b>CREDITS . . . . .</b>	<b>13</b>
<b>ENGAGING THE PUBLIC AGENDA . . . . .</b>	<b>15</b>
<b>2002 ANNUAL FINANCIAL STATEMENTS . . . . .</b>	<b>18</b>

## The Marketplace for Film, Television, and Other Audiovisual Writers

Employment levels and earnings for film and television writers remained stagnant in 2001, the fourth year in a row. There was significant dislocation of work during 2001, with much of it speeded up in anticipation of the WGA and SAG negotiations, but by year's end the amount of work totaled nearly the same amount as in 2000.

The number of WGAw members reporting earnings remained almost unchanged from the year 2000 figure, at 4,525, shy of the all-time high of 4,608 in 1998. The number of members filing a dues declaration in at least one quarter grew a very small amount to 8,841 in 2001, resulting in a 51.2 percent employment rate.

Television employment also remained virtu-

### TOTAL EARNINGS UNDER WGAw CONTRACTS

YEAR	<i>(Millions of \$)</i>	
	TOTAL EARNINGS	PERCENT CHANGE
1996	680.5	--
1997	689.6	+1.3%
1998	733.9	+6.4%
1999	745.3	+1.6%
2000	779.7	+4.6%
2001	782.1	+0.3%

Source: WGAw records. Note: Prior year figures are updated to include

ally unchanged, with a small increase in screen employment offsetting a same-size decline among television animation writers. Among the much smaller group of animation writers was a remarkable 53.7 percent

### NUMBER OF WGAw MEMBERS EMPLOYED

YEAR	TOTAL EMPLOYED	PERCENT CHANGE	MEMBERS REPORTING	PERCENT CHANGE	PERCENT EMPLOYED
1996	4,215	--	8,193	--	51.5%
1997	4,403	+4.5%	8,473	+3.4%	52.0%
1998	4,608	+4.7%	8,627	+1.8%	53.4%
1999	4,537	-1.5%	8,804	+2.1%	51.5%
2000	4,526	-0.2%	8,831	+0.3%	51.3%
2001	4,525	NC	8,841	+0.1%	51.2%

Source: WGAw records. Note that prior year figures are updated to include

### NUMBER OF GUILD MEMBERS BY

*“Active” Status*

	ASSOCIATE	CURRENT	POST-CURRENT
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
2002	336	7,723	1,127

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

### NUMBER OF WRITERS EMPLOYED BY AREA OF WORK

YEAR	TV		SCREEN		PAY-TV		ANIMATION		OTHER	
	NUMBER EMPLOYED	PERCENT CHANGE								
1996	2,833	--	1,802	--	191	--	--	--	95	--
1997	3,017	+6.5%	1,814	+0.7%	190	-0.5%	--	--	72	-24.2%
1998	3,153	+4.5%	1,906	+5.1%	202	+6.3%	40	--	77	+6.9%
1999	3,135	-0.6%	1,850	-2.9%	195	-3.5%	89	+122.5%	78	+1.3%
2000	3,169	+1.1%	1,810	-2.2%	274	+40.5%	121	+36.0%	92	+18.0%
2001	3,194	+0.8%	1,870	+3.3%	275	+0.4%	56	-53.7%	84	-8.7%

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 decline, a result of a number of series ceasing production.

The general steady state of employment levels masks turnover within the ranks of the employed, however, with as much as 20 percent of the workforce turning over each year.

Earnings totaled \$782.1 million during 2001, a small increase over 2000. Both screen and television writers earned slightly more in total during 2001 than in 2000. The stagnant conditions hurt writers at the lower end of the pay scale the most, with the lowest-paid

25 percent of employed members earning less than \$28,091, 10.1 percent less than in 2000. The ceiling at the upper end of the scale didn't rise much, with the highest-paid 5 percent of employed members earning more than \$567,626 during 2001.

The Guild's membership statistics reflect a stricter enforcement of dues-paying policies, with a number of members being moved from active status to in arrears. The post-current category continues to grow, reflecting the more inclusive definition adopted in 1999.

### TOTAL EARNINGS UNDER WGAw CONTRACTS BY WORK AREA

(Millions of \$)

YEAR	TV		SCREEN		PAY-TV		ANIMATION	
	MILLIONS OF \$	PERCENT CHANGE						
1996	304.5	--	365.5	--	8.4	--	--	--
1997	328.8	+8.0%	352.3	-3.6%	6.8	-19.1%	--	--
1998	354.7	+7.9%	367.4	+4.3%	7.7	+13.2%	2.3	--
1999	355.5	+0.2%	369.2	+0.5%	8.0	+3.9%	10.67	+360.9%
2000	367.6	+3.4%	387.0	+4.8%	13.1	+63.8%	9.7	-8.5%
2001	373.7	+1.7%	387.8	+2.1%	14.5	+10.7%	4.2	-56.7%

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

### EARNINGS TRENDS AT DIFFERENT EARNINGS LEVELS (ALL WORK AREAS)

YEAR	<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
1996	29,077	--	89,275	--	194,750	--	527,500	--
1997	25,952	-10.8%	82,500	-7.6%	195,000	+0.1%	502,500	-4.7%
1998	28,600	+10.2%	83,000	+0.6%	198,491	+1.8%	530,971	+5.7%
1999	30,000	+4.9%	86,456	+4.2%	202,174	+1.9%	534,973	+0.8%
2000	31,250	+4.2%	88,691	+2.6%	211,979	+4.9%	571,667	+6.9%
2001	28,091	-10.1%	87,104	-1.8%	217,250	+2.5%	567,626	-0.7%

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

## Residuals and Foreign Levies

Writers received \$181.5 million in residuals during 2001, up 1.3 percent from 2000. This is the third consecutive year for relatively static collections in residuals, following a 20 percent jump between 1998 and 1999.

The year 2000 figures had shown a decline in foreign residuals, which appeared to reflect a holdback of shows being sold into foreign markets. The year 2001 figures reflect a partial rebound in that area, with a 15.7 percent increase, not recovering completely to the \$21.9 million collected for foreign in 1999. The new formula, which uncapped foreign as a result of the 2001 negotiation, will take some time to phase in and did not impact collections during 2001.

Basic cable residuals grew 30 percent from

2000 to 2001, totaling \$16.9 million. This increase is due to the growth of made-for-basic cable programs as well as the strength of free television programs being reused on cable.

Residuals for theatrical films and creator royalties were static between 2000 and 2001. The new provision for a \$5,000 DVD Script Publication Fee brought in a little less than \$300,000 during the second half of 2001 and will bring in more than twice that during 2002.

Collections of foreign copyright levies totaled \$4.3 million during 2001. The unsettled economy in Argentina and changing reuse patterns worldwide suggest that these collections will stagnate a bit in 2002.

### TOTAL RESIDUALS COLLECTED BY PROGRAM TYPE AND REUSE MARKET

	<i>(Millions of \$)</i>		
	<b>2000</b>	<b>2001</b>	<b>PERCENT CHANGE</b>
<b>TELEVISION PROGRAMS</b>			
Network and Domestic Syndication	56.6	53.0	-6.4%
Foreign Free Television	15.9	18.4	+15.7%
Basic Cable	13.0	16.9	+30.0%
Videocassette/DVD/Pay TV	3.6	4.4	+22.2%
Other Television Program Reuse	0.9	0.3	-62.2%
<b>Total Television Program Reuse</b>	<b>90.0</b>	<b>93.0</b>	<b>+3.4%</b>
<b>THEATRICAL FILMS</b>			
Domestic & Foreign Television	25.7	24.0	-6.6%
Videocassette/DVD/Pay TV	53.8	55.8	+3.7%
DVD Script Publication Fee	0.0	0.3	--
<b>Total Theatrical Film Reuse</b>	<b>79.5</b>	<b>80.1</b>	<b>+0.8%</b>
<b>CREDITOR ROYALTIES</b>	<b>6.6</b>	<b>5.7</b>	<b>-13.6%</b>
<b>OTHER RESIDUALS</b>	<b>3.1</b>	<b>2.7</b>	<b>-14.2%</b>
<b>TOTAL RESIDUALS COLLECTED</b>	<b>\$179.2</b>	<b>181.5</b>	<b>+1.3%</b>

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

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## MBA Enforcement

Every day the WGAw staff works hard to enforce the MBA and writers' individual contracts. The Contracts Department alone, for example, handles an average of 3,500 phone calls a month, answering questions from writers, attorneys, agents, and companies. The Guild investigates and pursues cases that touch upon all aspects of the MBA including residuals, unpaid or late-paid compensation for writing services, credit bonuses and credit violations on-screen and in advertising, as well as enforcement of writers' creative and separated rights. In addition to the WGAw's general enforcement efforts, the WGAw has undertaken specific enforcement initiatives,

such as the Late Pay Desk and the Free Rewrite Campaign.

### LATE PAY

Established in 1998, the WGAw'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. The Contracts Department and the Legal Department are working together to address the issue on an industry-wide basis. In Fiscal Year 2001, the Late Pay Desk collected more than \$800,000 in late-paid initial compensation and interest.

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## FREE REWRITES

The Guild continued its heightened efforts to reduce, and eventually eliminate, the pervasive free-rewrite problem for screenwriters and longform TV writers. Arbitration hearings against four major studios and a major TV movie producer resumed after the conclusion of MBA negotiations. These are the “Guild is the bad guy” cases that were filed without individual writers having to come forward to request Guild action. The arbitrator finished hearing evidence concerning unpaid drafts on several theatrical projects, and the parties will file briefs on some of the fundamental legal issues by the end of the year. The hearing in the longform TV case continues after the arbitrator denied the producer’s motion to dismiss the Guild’s claims on two projects. In addition, the Board established a subcommittee on free rewrites chaired by Boardmember Peter Lefcourt. Other Board members serving on the subcommittee are Ron Bass, Dennis Feldman, and David Rintels. Mr. Lefcourt led an exploration of the free rewrites problem this spring at a Board meeting devoted to MBA enforcement strategies.

**WGA/writer confidentiality** During the course of the free-rewrite litigation, the Guild won a significant ruling that confirmed that, generally, communications between writers and Guild staff are protected from disclosure by various legal privileges. This ruling is extremely important to the Guild’s ability to pursue claims on behalf of all writers.

In this case, one of the companies asked the arbitrator to order the Guild to turn over

communications between the Guild and the writers it represents. The Guild strenuously resisted the company’s attempt to delve into the realm of communications between writers and the Guild.

In a decision that has great importance not only to the free-rewrite cases but to all cases that the Guild investigates, the arbitrator ruled that several privileges protect certain communications from disclosure. The arbitrator agreed with the Guild and affirmed the Guild’s longstanding position that communications between writers and the Guild relevant and necessary to the Guild’s investigation and evaluation of potential claims are strictly privileged by the attorney-client privilege. The arbitrator also ruled that communications between writers and any Guild employee, not just Guild attorneys, concerning potential grievance and arbitration claims are similarly protected from disclosure by the “collective bargaining privilege.” These privileges assure that writers can speak freely and candidly with Guild employees in order for the Guild to effectively enforce the collective bargaining agreement without subjecting the writers to fear of reprisals from the companies.

## GRIEVANCE AND ARBITRATION

More than 300 new cases were initiated on behalf of writers and the Guild by the Legal/Claims Department during 2001. The Legal/Claims Department successfully collected \$1.6 million in unpaid compensation, \$730,000 in unpaid residuals, \$100,000 in credits damages to writers and \$50,000 in credits damages to the Guild,

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and more than \$125,000 in interest for writers for late payment of their compensation or residuals.

### **SECURITY INTERESTS**

In January 2002, the WGA's Signatories Department initiated proactive enforcement of Article 47 of the MBA. With respect to any WGA-covered motion picture, Article 47 provides that the Guild may require a signatory company to furnish the Guild with a security interest in the motion picture for securing residuals.

Security interests place the WGA in the position of secured creditor in a bankruptcy and serve as a tool for the enforcement of residuals.

### **AGENCY OUTREACH**

In October 2001, the Board of Directors moved to form the Artists' Representatives Subcommittee. The committee was charged to study the various issues surrounding the representation landscape, such as the SAG/ATA negotiations, and to make recommendations to the Board regarding all aspects of member representation.

There are more than 400 franchised agencies that represent some 5,500 current active WGAw members. The Agency Department receives a daily average of more than 150 telephone requests for member representation and contact information. To facilitate contact between potential employers and members, the Guild's website will soon contain this information.

Members should always update changes in their representation and contact informa-

tion by calling the Agency Department, (323) 782-4502; faxing (323) 782-4808; or e-mailing [agency@wga.org](mailto:agency@wga.org).

### **MEMBER SERVICES**

The Member Services Department played a critical role in the negotiations for the new 2001-2004 Guild Minimum Basic Agreement (MBA) and in the implementation and enforcement of the newly negotiated package of creative rights for screenwriters.

During the countdown to negotiations, from October 2000 through January 2001, the department conducted dozens of onsite meetings at individual TV show offices and production lots with TV writers, educating newer members about the collective bargaining process and organizing more experienced members into team leaders. Starting in January and running through the last week before the MBA expired in May, the department held a series of member meetings at locations throughout greater Los Angeles, keeping members connected to their negotiating committee and assuring that the committee was informed of the opinions of writers from all genres. Thousands of members attended at least one of these outreach meetings.

Once the new MBA was negotiated, a new Creative Rights monitoring and enforcement program was established under the aegis of the Member Services Department. The Creative Rights team has contacted more than 1,000 screenwriters and explained, investigated, and enforced their creative rights in ways that are new to the Guild and new to screenwriters. Bottom line: If you've sold a screenplay, you'll be hearing from the Guild.

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## Protecting and Extending WGA Jurisdiction

### ORGANIZING COMMITTEE

In late 2001, the WGAw Board of Directors created a new Organizing Committee. Chaired by WGAw Secretary-Treasurer Patric M. Verrone, the committee also includes Howard A. Rodman, Rodrigo Garcia, Lyn Goldfarb, Joan Owens-Meyerson, WGAw Board member Phil LaZebnik, Elias Davis, and Betsy Salkind. Working with the Guild's new Organizing Department, the Organizing Committee's historic mission is to reassert Guild representation over all writing done for film and television. The goal is to bring all

the companies employing writers in basic cable, feature animation, nonfiction, and independent film under the Guild's contract so that writers in those areas can enjoy the Guild standards taken for granted by writers working on shows for the broadcast networks or feature films for the major studios. Every writing job in the business should be a Guild-covered job.

### ANIMATION

The WGA continues to represent writers on every current primetime animated TV show,

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including *The Simpsons*, *King of the Hill*, and *Futurama*. In past years, the WGA successfully organized writers on *Dilbert*; *The PJs*; *Sammy*; *God, the Devil and Bob*; *The Oblongs*; *Doomsday*; *Baby Blues*; *Family Guy*; and *The Downtowners* (aka *Mission Hill*). These primetime animation writers received the same rights and benefits as other Guild writers, including MBA minimum compensation, pension and health, residuals, and character payments.

In April 2001, we began an organizing drive at Nickelodeon Animation Studios on behalf of the writers of six animated cable shows: *Invader Zim*, *Jimmy Neutron: Boy Genius*, *SpongeBob SquarePants*, *Hey Arnold!*, *Constant Payne*, and *Fairly Odd Parents*. In an election supervised by Assemblyman Paul Koretz, chairman of the California State Assembly's Labor and Employment Committee, Nick's animation writers voted overwhelmingly for WGA representation. Nickelodeon has not yet recognized the Guild as the collective bargaining representative for its animation writers, but the Nickelodeon animation struggle is not over. Stay tuned.

The WGA Animation Writers Caucus (AWC), now more than 500 members strong, is an important voice within the Guild. The AWC continues to hold monthly networking events, sponsor informational panels, and issue its own newsletter. It also provides input and direction for the Orga-

nizing staff. Piggybacking on the success of this model, the Guild's Organizing Committee is establishing organizing bodies for documentary writers (the Organizing Non-fiction Subcommittee or "ONS"), gameshow writers (the Gameshow Writers Organizing Committee or "GWOC"), and cable comedy writers (still searching for a funny acronym—suggestions welcomed, but keep it clean!).

### **INDEPENDENT FILM**

The Guild's Organizing Department, in conjunction with the Public Affairs and Employment Access Departments, is launching an aggressive new campaign to organize the independent film world. We have a brand-new Low Budget Agreement (LBA) that reflects the realities of the indie market and allows nearly any film to be made Guild regardless of budget constraints. We want the writers of indie films to join the community of professional writers from their first project on.

### **INTERNET WRITING**

After the 2001 MBA negotiations were completed, the Guild began offering a new "Made for Internet" agreement to secure health and pension benefits for writers writing for the Internet market. We will be taking this agreement wide to the new-media industry during the coming year. New media or old media, it's all storytelling—and all the storytellers should get Guild standards.

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## Credits

### **CREDITS ENFORCEMENT**

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 2001, there was an 11.73 percent increase in the number of notices the Guild received, bringing the total to more than 4,000—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 more than 60 arbitrations due to protests from participating writers.

**Advertising/Publicity/Internet** The Guild continues its efforts in enforcement of the credits provisions in advertising and publicity including the Internet. The Credits Department reviews hundreds of ads each year to ensure compliance with the MBA provisions. We continue to foster relationships with major Internet databases including Creative Planet, IMDB, IMDBpro, and Upcoming-movies.com to improve the presentation and accuracy of writing credits.

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**Titles** The Credits Department reviews the titles for all theatrical motion pictures produced under WGA jurisdiction. Prior to the 2001 MBA, the Guild received titles on most theatrical projects on a voluntary basis. It is now mandatory that signatory companies submit titles prior to the release of a film. To ensure that the titles are submitted in a timely fashion, the Credits Department sends letters reminding companies of this obligation and follows up with each company after the final determination of credits.

### **CREDITS REVIEW COMMITTEE**

The Credits Review Committee is a joint committee of WGAw and WGAE responsible for looking at the rules for determining writing credits and making recommendations for changes. The CRC suspended its work during negotiations. Once it resumed meeting in the fall of 2001, the committee focused its work by addressing some of the most prevalent issues related to credits. Issues currently under consideration include the Production Executive rules, the guidelines for determining order of names in the Screen Credits Manual, and the provisions related to the Selection from Source Material provisions in Screen and Television. Also under consideration is a pilot mediation program. The CRC plans to offer discussion and debate of all proposed changes with the membership during the next several months through Guild publications and other forums.

### **CREATIVE RIGHTS**

The Guild won important creative rights during the latest negotiations. These provisions promote increased collaboration throughout the filmmaking process. A creative rights pamphlet and wallet card summarizing these rights were distributed to all members.

**Monitoring and Enforcement** To properly monitor and enforce the creative rights provisions, the Guild maintains an extensive database on all theatrical and longform television projects. Generally, we are tracking all current Guild-covered theatrical and longform TV projects for creative rights compliance on an ongoing basis. The Guild has worked successfully with companies to resolve issues that have arisen regarding writers' exercise of their creative rights.

**Education and Outreach** We launched "On Collaboration" in the March issue of WRITTEN BY. This ongoing section celebrates writer-and-director collaborations with statements by screenwriters (and soon, directors as well). An Agent Alert was sent to all franchised agents summarizing their screenwriter clients' creative rights. In addition, educational meetings were held at agencies and law firms.

### **INTELLECTUAL PROPERTY REGISTRY**

The Guild's Intellectual Property Registry registered approximately 40,000 pieces of material during 2001.

This year saw the launch of the Guild's Online Intellectual Property Registry. The Online service allows scripts and other intellectual property, such as novels, poetry, music, lyrics, architectural drawings, photographs, etc., to be immediately registered throughout the world 24 hours a day.

During the first two months of operation, the online service averaged more than 60 submissions a day. Members in good standing can register their work for the discounted rate of \$10.

The service is available at the Guild website, [www.wga.org](http://www.wga.org).

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## Engaging the Public Agenda

### ENHANCING THE IMAGE OF THE WRITER

The Writers Guild Media Relations Committee hosts receptions for screen and television writers to promote the image of the writer to the media. These annual events include a Summer Screenwriter Reception; Television Critics Reception; “Sublime Primetime,” an Emmy seminar honoring TV writing nominees; and “Beyond Words,” a seminar highlighting the work of WGA and Oscar screenwriter nominees. Both panels are sold-out events and are produced in conjunction with the Writers Guild Foundation. Ticket proceeds benefit the Foundation’s many educational and outreach programs.

### DIVERSITY

**Public Presence** The Employment Access Department participated in and cosponsored a number of high-profile events, conferences, workshops, and festivals, including IFP/West Project Involve, the Organization of Black Screenwriters, the Latino Entertainment Media Institute (LEMI) Conference, the Hollywood Black Film Festival, the CBS No Bullshit Approach to Becoming a Successful Television Writer workshop, and the National Association of Independent Latino Producers (NALIP) Conference.

**Member Events** A diversity of writers greeted the new network Senior Vice Presidents of Diversity at a highly successful

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networking reception and dinner also attended by Boardmembers, agents, and creative executives from the film and cable industries.

The Committee of Black Writers hosted a number of sold-out events including a recognition reception for entertainment “Pioneers and Powerbrokers” at the trendy Reign in Beverly Hills and a Black History Month Potluck. The Age Awareness Committee cosponsored with AFTRA two exciting Senior Reading Projects, which received rave reviews from members and the press. The Latino Writers Committee attracted an impressive array of entertainment executives to its third annual “Think Tank” on the topic of “How Did You Do It?” The Freelance Committee completed another cycle of its popular Agent Access Program. The Committee of Women Writers hosted a two-day Women Filmmakers Symposium and a Multi-Committee Holiday Charity event. The Disabled Writers Committee (formerly known as Task Force on Disabilities) worked with the Media Access Office to select a writer to receive the Joan Young Memorial Award.

**New Committees** EA also assisted and coordinated and now staffs two newly formed committees—Asian American Writers Committee and the Gay & Lesbian Writers Committee—in addition to six committees that the department currently staffs—Age Awareness, Committee of Black Writers, Disabled Writers Committee, Freelance Writers Committee, Latino Writers Committee, and the Committee of Women Writers.

**Enforcement, Recruitment, and Statistical Employment Data** EA continued its efforts to gain 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 expansion of the highly successful Writers Training Program included episodic cable shows and returning 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.

**Initiatives** During the latest negotiation, the Guild made significant improvement in the area of diversity. Companies are required to meet with the Guild to discuss diversity issues. Thus far, meetings have been held with ABC, CBS, FOX, NBC, Dreamworks, Paramount, and Universal as well as literary agencies.

As a result of the diversity meetings, networking events, new access programs, and opportunities are now in the planning stages.

## THE 54TH WRITERS GUILD AWARDS

The Writers Guild Awards, held on March 2, 2002 at the Beverly Hilton Hotel, saw its highest media coverage ever. With a media satellite feed of nominees and winners, the Guild had a verified audience of 54.5 million viewers (based on the SIGMA report, a company that tracks national audience numbers).

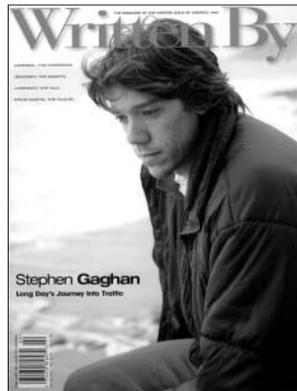
For the first time, the WGA created sponsorship packages for the awards show. A total of \$178,000 was brought in to offset costs.

This year’s honorary winners, which exemplified writing talent and commitment to the Guild and community at large, includ-

ed Screen Laurel recipient Blake Edwards, the Paddy Chayefsky TV Laurel Award to Glen and Les Charles, the Valentine Davies Award to David Angell (posthumously), the Morgan Cox Award to D.C. Fontana, the Edmund H. North Award to Christopher Knopf, and the Paul Selvin Award to Timothy J. Sexton.

#### WRITTEN BY MAGAZINE

WRITTEN BY continues to evolve as the Guild's flagship publication. A major redesign debuted in February with a cover article



about Stephen Gaghan and his writing of *Traffic*. The new look continued throughout the year with cover portraits by the international photography team of Helene Lumme & Mika Manninen, who celebrated writers Jane Anderson, Paul Attanasio, Fay Kanin, Lawrence Kasdan, Ernest Lehman, Billy Wilder, and Steven Zaillian, among others.

In addition to winning a “Best Feature Article” award from the Western Publications Association, the magazine earned nine Maggie nominations, the second most of any trade publication in 2001.

#### WRITTEN BY MEMBER NEWS

Each month, the Guild's newsletter provides timely information about news of importance to members, including Guild business, pertinent legal and legislative news, and

upcoming events. By consolidating this information in one regular publication, the Guild conserves resources, significantly reducing mailing and printing costs, and decreases the amount of mail members receive.

On several occasions this coming year, the newsletter will be published in conjunction with several *Credits Forums*, a series of special periodicals exploring topics of concern to members about the Guild's credits system. The *Forums* will provide an opportunity for Guild members to have a voice in determining the future direction of the credits system.

#### THE GUILD WEBSITE

WGA.org has become a vital tool in keeping members and the media informed about issues crucial to the screen- and television-writing community. In times of late-breaking news, the site is critical to providing virtually instant information dissemination.

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 12,000 subscribers to the website's *Now Playing* biweekly newsletter.

Traffic on the site averages more than 1 million hits per month. Although Guild members increasingly find the site useful and entertaining, many nonmembers visit the site regularly, using its resources for information and research about writers and writing.

WRITERS GUILD OF AMERICA, WEST, INC.

STATEMENT OF FINANCIAL POSITION

MARCH 31, 2002

	GUILD OPERATIONS FUND	THEATER OPERATIONS FUND	STRIKE FUND	GOOD & WELFARE FUND	YEAR 2000 FUND	TOTAL ALL FUNDS
<b>OPERATIONS</b>						
Cash and Cash Equivalents	\$2,739,452	\$9,018	\$122,114	\$12,958		\$2,883,542
Membership Dues and Assessments Receivable	3,774,000					3,774,000
Accounts Receivable, Net	176,833	46,690	37,894	13,568		274,985
Notes Receivable, Net				79,368		79,368
Prepaid Expenses and Other Assets	131,060					131,060
Security Deposits						6,599
Inter Fund Borrowings			8	(19,600)		
Accounts Payable and Accrued Expenses						(729,571)
Accrued Vacation and Severance						(1,053,725)
Deferred Rent						(262,420)
Obligations under Capital Leases						(11,068)
<b>INVESTMENTS AND PROPERTY AND EQUIPMENT</b>						
Investments	4,168,867		7,678,030	2,451,584	292,638	14,591,119
Property and Equipment, Net	7,339,350	184,038				7,523,388
<b>FUNDS HELD IN TRUST FOR MEMBERS</b>						
Funds Held In Trust For Members	16,924,414					16,924,414
Due To Members	(16,924,414)					(16,924,414)
<b>TOTAL NET ASSETS</b>	<u>\$16,677,221</u>	<u>(\$146,096)</u>	<u>\$7,845,636</u>	<u>\$2,537,878</u>	<u>\$292,638</u>	<u>\$27,207,277</u>

WRITERS GUILD OF AMERICA, WEST, INC.

STATEMENT OF ACTIVITIES

FOR THE FISCAL YEAR ENDED MARCH 31, 2002

	GUILD OPERATIONS FUND	THEATER OPERATIONS FUND	STRIKE FUND	GOOD & WELFARE FUND	YEAR 2000 FUND	TOTAL ALL FUNDS
<b>REVENUES</b>						
Member Dues and Assessments	\$16,127,242					\$16,127,242
Other	1,481,915	\$557,647	\$6,329			2,045,891
<b>Total Revenues</b>	<u>17,609,157</u>	<u>557,647</u>	<u>6,329</u>			<u>18,173,133</u>
<b>EXPENSES</b>						
Payroll and Related	10,381,686	143,688				10,525,374
Special Functions						1,697,629
Occupancy						2,467,939
Operating				\$62,750		1,174,240
Professional Fees				5,130	\$1,251	1,352,149
Communications						691,981
<b>Total Expenses</b>				<u>67,880</u>	<u>1,251</u>	<u>17,909,312</u>
<b>Net Operating Increase (Decrease)</b>				<u>(67,880)</u>	<u>(1,251)</u>	<u>263,821</u>
<b>INVESTMENT INCOME</b>						
Interest and Dividends	762,808	188	354,260	111,585	12,480	1,241,321
Net Realized Gain on Sale of Investments	1,548		1,934	1,666		5,148
Unrealized Depreciation in Market Value of Investments	(210,006)		(71,897)	(4,360)	(1,214)	(287,477)
<b>Total Investment Income</b>	<u>554,350</u>	<u>188</u>	<u>284,297</u>	<u>108,891</u>	<u>11,266</u>	<u>958,992</u>
<b>CHANGE IN NET ASSETS</b>	<u>\$872,093</u>	<u>\$25,992</u>	<u>\$273,702</u>	<u>\$41,011</u>	<u>\$10,015</u>	<u>\$1,222,813</u>