

Comic Industry Guidelines

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Guidelines for Writers in the Comics Industry

The Writers' Guild of Great Britain

Guidelines for writers and those working with writers in the Comics, Cartoon Strip and Illustrated Story Industries

The Writers' Guild of Great Britain 2011

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1. Introduction

Are you working in the comics, cartoon or illustrated stories industry in the UK? Whatever your role, the Guild has created these guidelines to help writers and those who work with them. This document is intended to provide a framework for contracts and working practices creating fair, productive relationships for all parties. The information has been gathered from professionals who are active and widely credited across these industries. While the guidelines have been prepared in the UK and focus on UK writers, the rates and practices reflect worldwide standards.

2. The Medium

These guidelines cover a variety of illustrated narratives. Below are the definitions of those found in these guidelines:

ONE SHOT/SINGLE ISSUE A comic containing a one-off, single-issue story of either standard comic-book length (for many Western comics this is 32 pages, made up of 20-24 story pages, with the others being adverts and publisher's notes) or the longer, perfect-bound/box-bound format (48, 64 or 72 pages, including covers and adverts). Please note that some publishers and writers categorise these longer single-story works as graphic novels (see below). A one shot can be an original piece or fit within an existing franchise.

MINISERIES A discrete story running across a limited set of standard-length issues (often 4, 6 or 12 instalments). Miniseries can have original settings and stories or be set within an existing franchise.

ONGOING SERIES A comic-book series with a long-term story arc, continuous characters or a setting intended to continue for either a long limited run (e.g. 40 issues) or for an unlimited number of issues.

ANTHOLOGY A publication that contains a number of different stories within a single issue (e.g. *2000AD*). Stories are often 5-8 pages

in length, though there are many instances of shorter or significantly longer tales, particularly in titles published in Japan. Anthologies often employ a different writer for each story.

GRAPHIC NOVEL Original graphic novels (OGNs) are generally perfect-bound and of at least 64 story pages in length. Some writers and publishers define a graphic novel as anything beyond standard comic length. Please note that the term ‘graphic novel’ is debated within the industry and is used by some to describe both original works and collections of previously published stories. Other people, however, insist the term should be used only to describe original works. For the purpose of these guidelines, where OGN appears, it refers to original material, with collected works dealt with separately.

TRADE PAPERBACKS/COLLECTED WORKS A compilation of republished material from comics, single panels, syndicated strips or other sources. Please note that this is the common meaning of ‘trade paperback’ in the comics industry (though, of course, collections may also be published in hardback form).

ADAPTATION The reworking of a story told in another medium such as film, novel or videogame and converted into comic-book format. This refers specifically to an existing story, not an original one written to fit within an existing franchise. Adaptations are predominantly paid at the same rates as OGN or miniseries works.

PROMOTIONAL COMICS Produced alongside music albums, videogames or other commercial products, these comics are released for sale or distributed free as marketing material.

WEB-BASED Illustrated stories published digitally on the internet.

MOBILE PHONES/EREADER Platform-based digital publications.

SINGLE PANEL Cartoons, gags, character moments and stories published as single frames in either print or digital media. These are

often syndicated, being published in multiple places with the copyright remaining with a single body, such as the writer or an agency.

SYNDICATED STRIP Comic/cartoon strips made up of multiple panels (often 3-4, but sometimes up to a page) that are published in multiple places, with the copyright remaining with a single body such as the writer or an agency.

FANZINE An unpaid or profit-share publication often combining a number of the forms set out above. These sometimes cover existing franchises, but occasionally publish entirely new works.

AND BEYOND Illustrated narrative extends outside the forms listed above into educational material, training manuals, instruction manuals and more. Currently, these guidelines do not cover such areas, though the Guild would be happy to hear from people working in these formats so the guidelines may be extended to cover them.

3. The Writer's Role

Writing any form of illustrated narrative is very different from tackling a novel or television script, and it is a writer's responsibility to learn this medium, to adapt his/her craft to it and to have knowledge of how this industry operates. Alongside the range of publications available to help writers understand the challenges offered by this form of storytelling, there are also a few UK-based courses in comics, and many conventions hold writing seminars.

ORIGINAL MATERIAL When creating entirely new material the writer owns the copyright in everything original he/she writes until such time as that copyright is assigned for an agreed fee.

To protect themselves, writers should make it their practice to write their name along with 'Copyright' or the © symbol and the date of creation on all materials, i.e. by adding a note such as 'Devil's Tales' © 2012 Jon Smith' to the footer of submitted materials. It is also advisable for parties to include 'Confidential – for review by

addressee, not to be communicated to a third party without the owner's permission' on the front sheet and/or in covering letters. Companies will often ask writers to sign a non-disclosure agreement (NDA) to ensure that writers are legally obliged not to share relevant confidential information. Writers are encouraged to read all such agreements closely before signing.

When unsolicited material is sent to a company or an individual it is done so on the understanding that these materials are rendered without obligation to use or be considered, and that the company cannot publish any part of them without further agreement. The copyright in solicited and unsolicited original materials remains with the writer until such time as an agreement is reached and payment made. Please note that verbal agreements can be enforced so long as they can be proved (i.e. supported by written evidence), so both parties should retain copies of all pertinent emails and correspondence. All parties are strongly encouraged to formalise agreements in 'letters of agreement' or, better still, full contracts before proceeding.

The Guild recommends that writers do not enter into any sale of original property or any agreement relating to creative rights without first taking professional advice from the Guild, an agent or, in certain cases, an experienced entertainment lawyer.

FRANCHISED MATERIAL When a writer is employed to work on an existing franchise, the IP (intellectual property) for pre-existing ideas, characters, settings and story may rest with one individual or company, but the rights for any new material (e.g. plot and dialogue) a writer creates rest with this writer until such time as he/she assigns that copyright by contract, and any such contractual requirements are satisfied (i.e. an agreed fee is paid).

DEVELOPMENT Writers are occasionally hired to develop stories and IP separate from the act of creating directly published material. Where a writer is involved in contributing ideas into a project, he/she should be acknowledged both with a credit and in the relative pay he/she receives.

CREATOR Where a writer is responsible for creating IP (characters and settings etc), the writer should be credited and rewarded whenever this IP is used. This should be noted in the writer's contract.

LOCALISATION When work was originally published in another language and translated into English, this comic may also require localisation, not just word-for-word translation, so as better to suit English-speaking markets. Such localisation can be as minimal as a dialogue pass, but on occasions may require characters or dialogue (and, very occasionally, story elements) to be reworked. The company and writer should assess the original/translated material together, agree what level of work will be carried out, then set a fee accordingly.

WRITER/ARTIST/LETTERER/INKER When taking multiple roles on the same comic book the writer's fee, credits, royalties and other rights should be negotiated accordingly.

MARKETING Writers can sometimes be asked to provide copywriting skills for a title. This role can include work on press releases, synopses and websites. Such work should be paid for in addition to the fee for the title itself.

FURTHER FICTION Some comics spawn books, videogames or other media. In many cases writers who worked on a title and are familiar with it will be approached to create this secondary fiction. Contracts should specify whether the writer is to have control of, or retain the rights to, such works.

4. Employment Models

Employment models vary from writer to writer and project to project. Many ongoing titles have staff writers. Original graphic novels tend to involve freelance or in-house writers. Comic strips are generally syndicated original work. Working writers will commonly find themselves taking a number of these models of employment across their career, even at the same time, as they develop different titles.

The Writers' Guild of Great Britain 2011

06/05/2012

IN-HOUSE/STAFF WRITER Some companies (normally the larger publishers) employ writers as in-house/staff writers, who are guaranteed a specified number of issues from across the company's stable of titles. This guaranteed work can involve an exclusivity clause, meaning that the writer is permitted to write comics only for the specified company. If a writer agrees to such a clause, he/she should be aware of the restrictions this places on both his/her work and potential earnings. Should a writer be willing to sign such a contract, the rates should be higher than the general ones stated in this document so as to compensate for the restrictions placed on him/her.

When a writer is referred to as in-house or staff this does not necessarily mean that he/she works on site; rather, the usual model is for staff writers to work remotely and only occasionally visit offices for meetings.

FREELANCE Freelance writers can have the same guaranteed work as in-house writers, though it is more common for them not to have such guarantees. Instead, freelancers must pitch ideas to companies or be contracted by them to work on specific titles for a predetermined number of issues or a period of time.

SYNDICATION Where a writer owns the rights relating to a piece of work this can be syndicated, with the writer, or an appointed agent, selling the right to use this work in a number of places. Contracts for such work should specifically state where the work will be published, as well the number of times (or for how long) it may be published. Syndication is the most usual model for single panels and comic strips. Where any sort of exclusivity is involved writers should be compensated for this restriction. The length of any such exclusivity should also be predetermined.

SELF-PUBLISHED Self-publication involves a writer/illustrator, or a writer working with others, to publish, market and distribute his/her own work. This approach is regularly used as a way for those starting out in the industry to get noticed, or by those who wish to publish work

outside the established publishing structure. These guidelines do not cover such work as they are aimed at outlining models of employment. The Writers' Guild advises all writers approaching self-publishing to research the task thoroughly before embarking on a project. Costs for publication and routes to market vary widely and few titles are profitable, with many not returning the expense of publishing them. Writers are advised to review costs in advance and to be cautious when estimating sales figures.

EDITOR Editors are required to cover a range of tasks, from commissioning to proof-reading and the production of marketing materials. Editing is normally a separate role to writing and represents a discrete skill set. Editorships are generally staff posts.

5. Agents

Only a small number of literary or syndication agents operate in these industries. Such agents provide one way for writers to learn about jobs, for companies to locate writers or to find places to publish their work. Should a writer find and decide to sign with an agent, he/she should examine any contracts carefully, checking rates, exclusivity clauses and conditions of contract termination. When signing with a syndication agent writers should remember that they may be asked to sign over rights that determine how and when work will be sold or that prevent writers from selling their work through other channels. Such contracts require thorough checking and careful thought before signing.

6. Selecting Writers

A publisher seeking to establish a writer's suitability should never ask for a full speculative sample script without payment. The company should note that material, concepts and ideas remain the property of the writer until such time as the writer and a company agree terms and remuneration for the work. This should be stipulated in any communication between, and agreements reached by, the writer and the company.

MEETINGS AND STORY IDEAS Writers invited to brainstorm ideas, storylines and characters should receive a day rate for this work and suitable payment for the use of their ideas.

If a writer is asked to pitch story ideas, either a fee or a guarantee to complete *X* amount of work on the final publication should be settled in advance. When pitching material it is essential that writers keep a written record of the material pitched (including verbal pitches and meetings, with notes of all dates) for future reference. Such notes aid in resolving potential disputes. The writer should have first refusal to write any scripts based on his/her pitches. If another writer is assigned to a pitch, the originator should be paid for the use of his/her work.

7. The Script

If a writer is hired to write a full script for an agreed fee, the Guild recommends that he/she is paid at least 75% of the fee up to first-draft delivery stage. The full payment covers an outline, a first draft, second draft and final polish (or acceptance of script, whichever comes first). A writer should make no further amendments without additional payment. This should be agreed in advance. Such a model is common with mainstream works (many pay 100% on first draft, with revisions made on request).

Some smaller publishers offer less favourable initial payments, with 50% on delivery and 50% on publishing. If writers sign such an agreement, they should recognise that they are sharing the risk that a publication may not go through. Though such agreements are not recommended, it is acknowledged that they exist, and writers are advised to check the payment model in advance.

Note: The Guild defines ‘Acceptance’ as a stated written or verbal acceptance. Under standard Guild terms, should the writer not hear back for more than a month or production commences on the writer’s

work without such a form of acceptance, then these circumstances shall be deemed to constitute acceptance.

8. Rates

Rates for writing in the industries examined here vary both in the amounts paid and the methods of payment. Conditions can differ not only across media, but also within a single company, with higher-profile or lower-selling titles and authors being offered different conditions.

The rates set out below are based on the Guild's research with writers and companies, and represent average ranges of current rates (including buyouts) being paid within the industry. As they take into account writers who have been paid in other currencies, these rates are based on an average of converted currencies as well as direct payment in pound sterling. More experienced, in-demand writers will earn in excess of these rate bands. Those writers working for companies abroad need to take fluctuating exchange rates into account when negotiating their fees, but the figures below should act as a basis for setting payment in other currencies.

Please note that these rates are for writing only. If a writer is fulfilling any role in addition to his/her work as a writer (i.e. artist or letterer), there should be additional payments on top of these listed rates.

For clarification, if a rate per page is quoted, this indicates the rate a writer will be paid per story page. Writers should calculate their final fee based on the total number of *story* pages they produce, not per page of the published manuscript (i.e. for a 32-page comic that contains 24 pages of story, the writer will be paid only for those 24 pages, not the full published length of the work). It is important to determine the number of pages expected so that writers can meet the company's delivery expectations and accurately calculate the final sum to be paid.

PLEASE NOTE: The Guild does not endorse the practice of universal buyouts and advises writers to seek other contractual models.

The Writers' Guild of Great Britain 2011

06/05/2012

ORIGINAL GRAPHIC NOVEL RATES

Rates for OGNs can be negotiated as single fee or calculated per page. It is not unusual for longer works to be paid as a single fee (generally equating to a larger guaranteed rate, but lower page rate), with shorter works being paid per page.

Average rates for a 180-page graphic novel are between £5,000 and £8,000 paid as a single payment; the most frequently occurring sums are between £6,000-£7,500. Shorter works (32 pages and up) normally receive £60-£80 per page, with established or in-house writers often receiving £75-£100 per page. Named writers or those working on high-profile publications often earn much higher amounts.

These rates leave a number of residual rights with the author, and a writer should expect future royalties and a return on exploitation rights on top of these initial payments. The *minimum* royalty rate he/she should expect would be 10%. This is, however, low, and writers should expect more, particularly if a low initial payment is made. There are many smaller publishers, for instance, who will pay a lower upfront fee, then 40% or more in royalties. In these cases, writers should always estimate sales in advance conservatively when calculating potential earnings. Restrictive clauses such as minimum-sales thresholds are rare and should be approached with caution. Such deals should be considered only if the writer is offered a higher initial pay rate (i.e. a top-end per-page rate).

Single fees or the total page rate may be paid as one sum, but the Guild recommends (and publishers regularly pay) the sum across a series of payments, with an advance on signing the contract, one on delivery and a final payment on publication.

MINISERIES AND ONGOING SERIES RATES

Standard pay rates for miniseries and ongoing series are typically determined per page, though there are cases (particularly when working with writers from outside the industry or in publications such as promotional comics and adaptations) in which single fees are paid.

Page rates depend on a writer's experience, saleability and the profile of the title on which the writer is working. A low rate would be £50 per page and a regular rate £65-£75, with bigger titles and well-known writers expecting £80-130 per page.

Fees may be paid as one sum, but the Guild recommends (and publishers regularly pay) the sum across a series of payments, with an advance on signing the contract, one on delivery and a final payment on publication. Such a model is common with mainstream works, with many paying 100% on first draft, with revisions made on request. Some smaller publishers offer less favourable payments, with 50% on delivery and 50% on publishing. If the writer agrees to sign such an agreement, he/she should recognise that he/she is sharing the risk that a publication will not go through. Though this is not recommended, it is acknowledged that such agreements exist, and writers are advised to check the payment model in advance. These rates leave a number of residual rights with the author, and a writer should expect future royalties and a return on exploitation rights on top of these initial payments. Please see the OGN section above for royalty information.

ANTHOLOGY RATES

Standard pay rates for anthologies are typically determined per page. Page rates depend on a writer's experience, saleability and the profile of the title on which he/she is working. A low rate would be £35 per page and a regular rate £50, with bigger titles and writers expecting £60 per page. When stories are being published in high-profile anthologies (generally commissioned outside the UK) fees may go much higher than this, up to £400 per page, but this is far from the usual model and such sums are generally paid only to well-known established writers.

Fees may be paid as one sum, but the Guild recommends, and publishers regularly pay (particularly in the case of long-form anthologies), the sum across a series of payments, with an advance on signing the contract, one on delivery and a final payment on publication. Writers should check the payment model in advance.

These rates leave a number of residual rights with the author, and a writer should expect future royalties and a return on exploitation rights on top of these initial payments. The *minimum* royalties a writer should expect would be 10%.

SINGLE PANEL RATES

Standard pay rates for single panels are typically determined per publication of the panel. Again, the rates are often determined by the profile of the publication and the writer. A low rate would be £20-£30 per panel per publication (e.g. a newspaper company publishes a panel once in one title). Higher rates are around the £100 per one-frame cartoon, per publication.

Rights remain with the creator, who is also able to sell the right to reproduce the work elsewhere. Should a publication want any variety of exclusivity, the extent of this exclusivity (e.g. sole publication rights for a specific town, country or region, and for how long) should have this, and the amount of time associated with this exclusivity, specified in the agreement. The writer should retain all rights to this work, including those relating to exploitation and collected works.

SYNDICATED COMIC STRIP RATES

Standard pay rates for syndicated comic strips are typically determined per publication of the strip. Again, the rates are often determined by the profile of the publication and the writer. A low rate would be £20-£30 per strip per publication (e.g. a newspaper company publishes a strip once in one title). Higher rates for established writers are around £100 per strip, per publication.

Rights remain with the creator, who is also able to sell the right to reproduce the work elsewhere. Should a publication want any variety of exclusivity, the extent of this exclusivity (e.g. sole publication rights for a specific town, country or region, and for how long) should be specified in the agreement. The writer should retain all rights to this work, including the rights to exploitation and collected works.

ONE TO TWO-PAGE STORY RATES

The Writers' Guild of Great Britain 2011

06/05/2012

This type of work can fall under anthology or syndicated, depending on the employer. Where it is classified as syndicated, the payment should be greater than the syndicated rates stated above because the work is longer than common strips. Rates for such work are between £35 and £100 per page.

COLLECTED WORKS/TRADE PAPERBACKS RATES

Reprinted collections of previously published comics are generally paid through royalty agreements specified in the contract for the original work. Please see other sections for these rates.

Please note that all the rates stated above are for printed media. Where works are published online or in eReader formats, they are often currently quoted lower than the regular rates stated above. This is because many of those who have opened such digital publications are smaller publishers. The Guild encourages writers to call for higher rates for eReader/digital publications than the regular figures specified for printed media. This is because the costs of producing and distributing such digital works are significantly lower than for printed media so it is only equitable that writers share in the potentially larger profits available in digital formats. The books industry already regularly pays relatively higher amounts for digital publications, and comics publishers are expected to do the same.

9. Conditions of Payment

PAYMENT TERMS Every writer's contract should include payment terms. If these are missing, the writer is within his/her rights to insist that they be added. Payment terms should set out milestones that state when and how payments will be made. Once these milestones have been reached, the writer should be paid within 20 days of submission of his/her invoice. This term should be stated in the writer's contract and the writer should ensure that this also appears on any invoices. To aid with payment, writers are advised to check what information (e.g. a project code) a company requires on invoices.

LATE PAYMENT The Guild suggests that writers include a clause within their contract that covers late payment. Writers' Guild of America rules (for instance) set a figure of an additional 5% of the agreed fee for every month payment is overdue.

CONDITIONAL PAYMENT Although Writers' Guild and Federation of Entertainment Unions' policy is to oppose deferred or conditional payments, writers may share the publisher's risk at the early stages of a project's development by accepting conditional payment. At this point the writer is becoming a partner in the publication and should take professional advice from the Guild, an agent or a solicitor specialising in entertainment contracts. Writers are advised to avoid conditional payment agreements.

EXPENSES The writer should be paid an attendance fee plus travel/accommodation expenses should he/she be required to attend a meeting relating to the game, and a per diem if remaining on site.

CONVENTIONS AND PROMOTIONAL TRIPS If a writer is required to attend conventions to promote a particular work, he/she should be paid an attendance fee plus travel and accommodation expenses for the duration of the stay.

SELF-PUBLISHING These guidelines are concerned with employed writers (those receiving commissioned payment) rather than self-published writers. Writers deciding to pursue self-publication are advised to seek as much advice as possible in this area, particularly before they part with any money. Publishing costs vary greatly and writers should be aware that the vast majority of self-published titles give little or no return. Writers are encouraged to develop a business plan that realistically assesses the costs of publication, distribution and hidden expenses, such as legal fees, set against sales projections (set against other self-published titles).

PROFIT SHARE The Guild does not encourage profit-share agreements; however, if a writer decides to proceed along these lines (to publish a story outside the industry norm or to raise his/her profile), he/she should ensure that the term 'profit' is clearly defined, taking into account factors such as net or gross profit, what 'expenses' are to be paid before a project is considered to be 'in' profit, who is given priority in the payment structure, what percentage of profits the writer should receive, and so forth. Writers should be aware that many such

agreements give little or no return. Where such schemes are organised, it is common for writers to take 25-50% of the profits (often split 25:25:50 or 33:33:33 with the artist and publisher). Please note that if work is done on a low-paid, profit-share or gratuity basis, the rights to the work should remain with the writer.

10. Royalties, Residuals and Collecting Societies

Royalties and residuals are an important part of a writer's income within these industries, and the amount of royalties involved in each project should be clearly stated in the contract. This contract should also state whether these royalties are calculated on net or gross income as well as at what stage (i.e. after what measure of expenses are recouped) they are paid. See the categories above for standard royalty rates.

The usual arrangement is to base the calculations of such royalties and residuals upon the gross profit once the publication's costs have been recouped by the publisher.

COLLECTING AGENCIES/SCHEMES At the time of publication, the only writers' collecting agency (of which we are aware) working within the comics industry in the UK is the Authors' Licensing and Collecting Society (ALCS), though at this stage only certain publications appear to be receiving monies through this channel. It is worth noting that some comics, and more commonly those published in book form, are eligible for Public Lending Right (PLR) payments.

11. Credits

The standard form of credit is for the writer's name to appear in credit panels in the comics and/or on the front cover (it is common to get both, except in anthologies, where a cover credit is rare). Contracts should state where the writer's credit should appear and whether it will be used in promotional material.

JOINT CREDITS If several people have been involved in the creation of the story, but the bulk of the work has been done by the writer, then he/she should receive a separate story/dialogue credit or preferential billing above the other contributors. The credit, style of credit and positioning should all be specified in the writer's contract and should be no less favourable than those for all other contributors.

If the writer's work (story, design, dialogue) is used directly or forms the basis of the script (prior to translation) in foreign territories, the writer should be credited in any localised version.

Other contributors should not take joint script credit unless they have contributed 50% or more to it. The same goes for story input. If there has been significant input from more than one source, there should be a separate credit (e.g. a shared story credit with a separate sole script credit), by using 'based on an idea by', or some other mutually agreed form of accreditation.

TRANSLATION/LOCALISATION If the writer's work is translated and the work is issued in a different language from its original conception, the original writer's credit should continue to appear in any such translated work. Where the writer has translated or localised the script, he/she should be credited as translator or as 'English script *by*'.

12. Contracts and Schedules of Employment

ISSUE OF CONTRACT Writers and those commissioning writers are strongly advised to have a contract in place before commencing work. One of the most common causes of friction in the writing process stems from a failure to define the working requirements expected of both parties. An amicably negotiated contract that takes into account all the elements in these guidelines is the basis for a fair and orderly working relationship. While in negotiations, both parties should keep copies of all pertinent communications. Writers should seek professional advice before signing any contract and ensure that any such contract embraces all the elements defined within these

guidelines, from credit and rates to deadlines and complimentary copies.

LENGTH OF EMPLOYMENT The length of employment with start and end dates and appropriate deadlines/milestones, such as the number of issues, should be set out in the writer's contract. Should these then vary from the contracted dates, appropriate recompense should be paid to the writer, and a new contract, contract extension or letter of agreement should be issued.

NOTES AND REDRAFTING Turnaround times for notes on scripts should be agreed in advance with the publishing company and specified in the contract. The Guild recommends that both parties make note of all the dates upon which work is submitted and when notes are returned.

No matter how much a writer wants a job, he/she shouldn't promise the moon, nor should the publisher ask for it. Agree realistic delivery dates in advance. Too tight a schedule leads to late delivery or rushed work, meaning additional time in rewrites as well as an unhappy writer and client.

13. Complimentary Copies

If the writer is working in a printed medium, it is normal for him/her to receive complimentary copies of the completed work in advance of/as soon as this work is published. Should the work be republished, particularly when this republication is in a different form, such as a collected work or a premium edition, the writer should receive copies of any such republished material. The number of copies and when these copies should be received (i.e. before general release) should be defined in the contract.

As with payment, the standard number of copies a writer receives depends on the type of work delivered. Below are the average numbers in each area:

Original Graphic Novel	10-15 copies
Ongoing Series / Miniseries	10 copies
Anthology	3-5 copies

14. Equipment and Research

A writer will be expected to have his/her own reasonable specification computer and access to a fast internet connection. Writers may also need access to certain eReader software and software that can open PDF and JPEG files so as to be able to view and respond to graphic materials.

If a writer is working on an established franchise or a story based on pre-existing material, it is common for publishers to provide previous issues and materials to the writer free of charge. Provision of this material will help the writer learn the franchise style, and become familiar with the universe in which he/she will be working, meaning that it is in a publisher's best interests to provide such materials.

15. Pension

The Writers' Guild of Great Britain (WGGB) Pension Scheme allows a member of the scheme to direct 5% of the fee (subject to a specified maximum) to be set aside from the payments to the writer, with an employer then contributing a further amount equal to 7.5% of the fee (subject to a specified maximum) into the scheme. As pension contributions are tax deductible, it is often a good thing to add to a writer's contract. Pension contributions come at low expense to an employer, demonstrate good faith to the writer and mirror the practice seen in many other industries.

DISCLAIMER

The information and materials contained in these guidelines and accompanying documents are intended as a general guide only. Nothing in these pages constitutes specific advice and the WGGB does not accept any responsibility for any loss that might arise from reliance

on such information/materials. No guarantee is given as to the accuracy and/or completeness of the information/materials contained in these pages, and the WGGB does not warrant that these guidelines or their contents or the website on which they appear or any hypertext links are virus-free or uncontaminated. The WGGB advises that you should, where appropriate, always seek expert professional advice from the WGGB, an agent member of the PMA or a solicitor.

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